THE WILLIAM ROCKHILL NELSON COLLECTION

KANSAS CITY • MISSOURI

THE WILLIAM ROCKHILL NELSON COLLECTION

Key to First Floor Painting Galleries

ITALIAN (PRIMATIVE) GALLERY I

ITALIAN (16TH CENTURY) III

ITALIAN (BAROQUE) IV

EARLY NORTH EUROPEAN PAINTING VI

FRENCH (17TH AND 18TH CENTURY) VIII

FRENCH (19TH CENTURY) XVI

FRENCH (19TH AND 20TH CENTURY) XVII

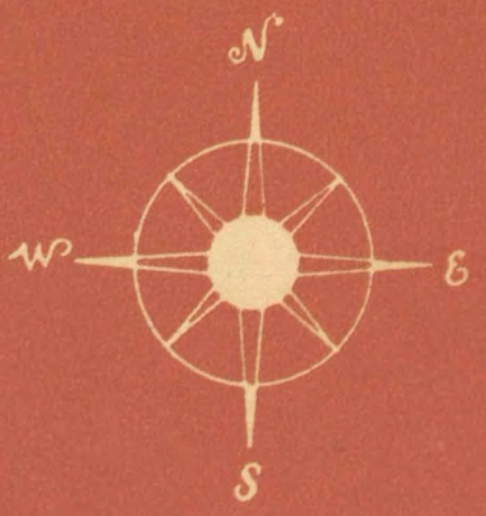
DUTCH AND FLEMISH PAINTING X

DUTCH AND FLEMISH PAINTING XII

SPANISH PAINTING XI

ENGLISH PAINTING XV

PRINT GALLERIES SOUTHWEST MEZZANINE



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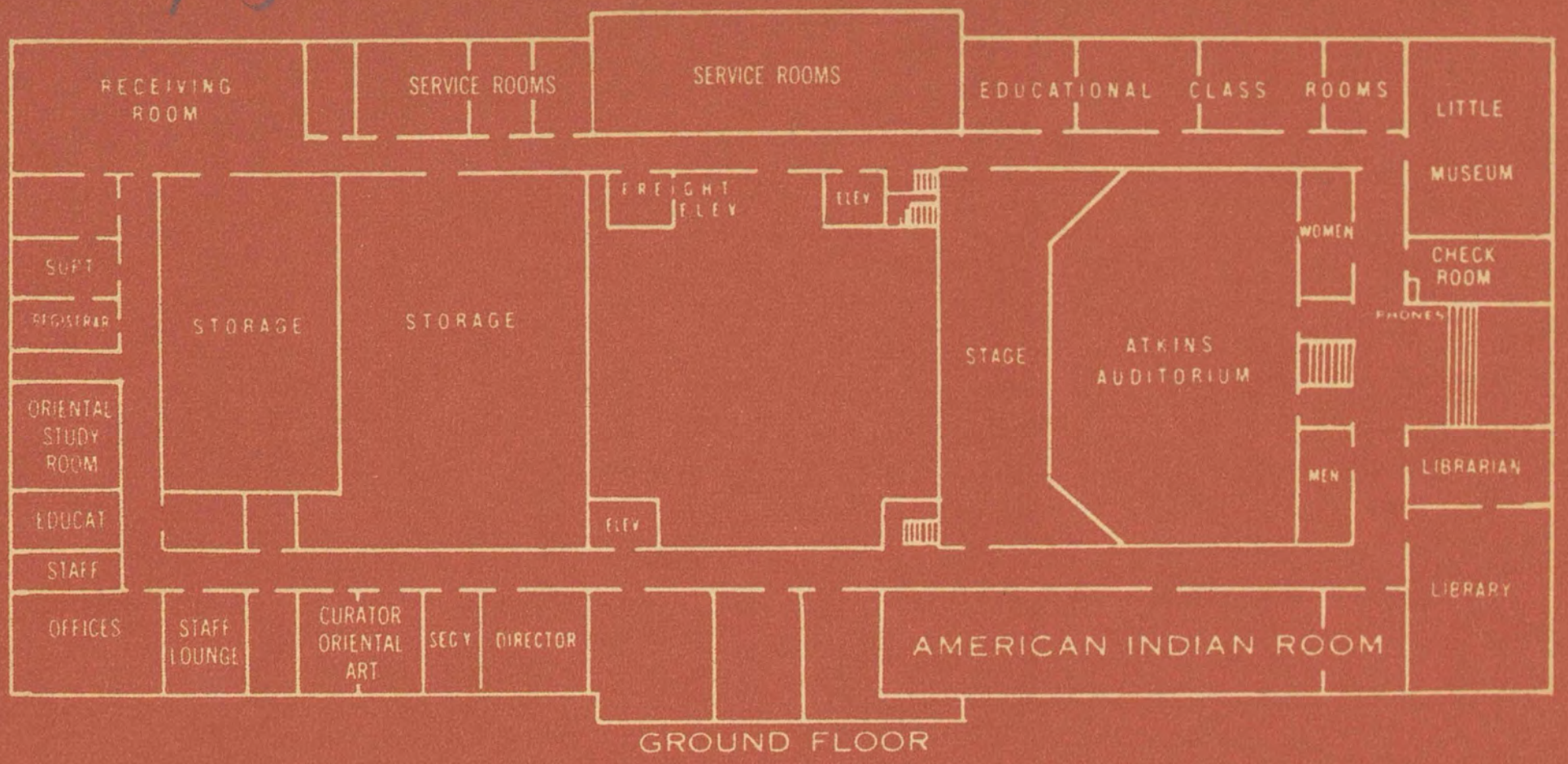
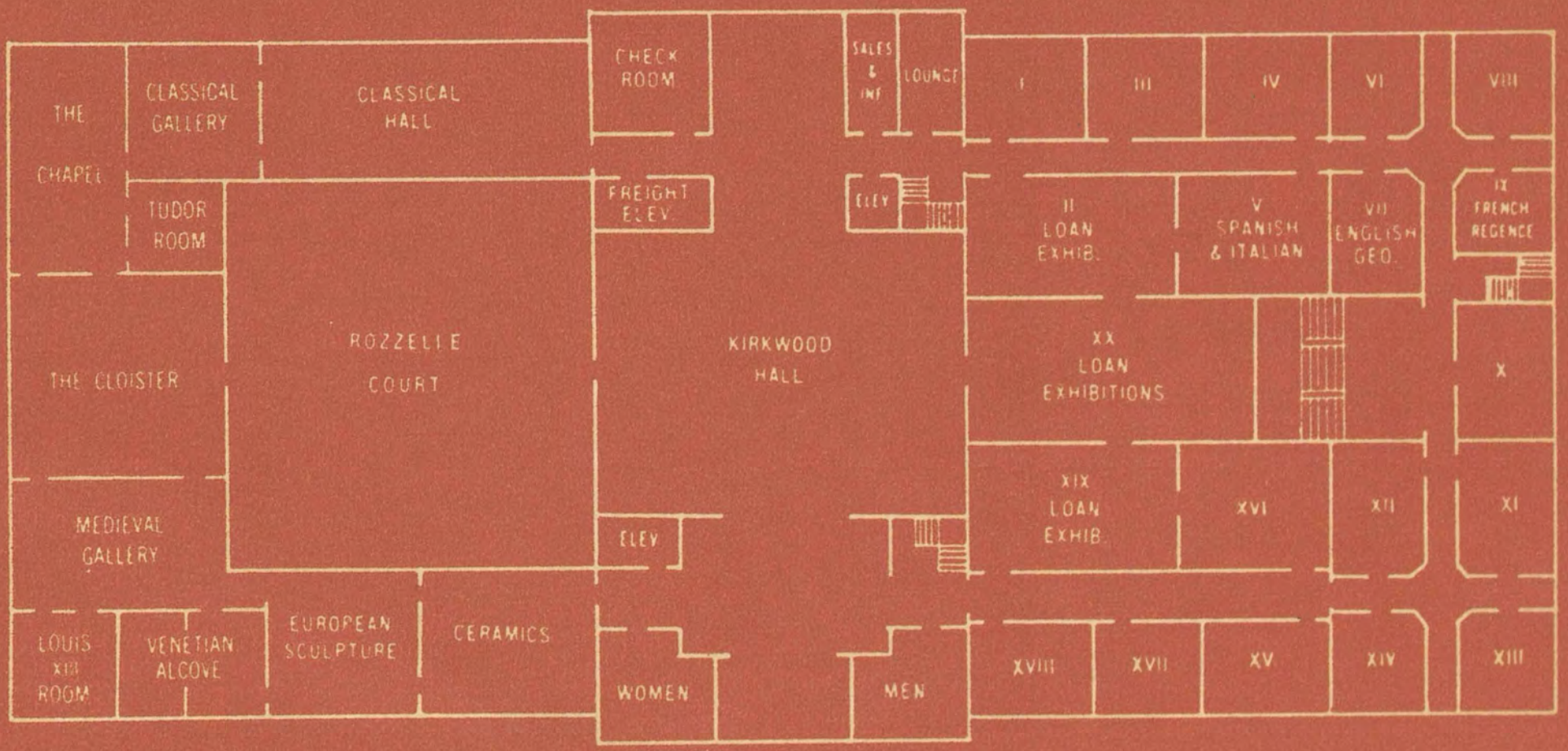
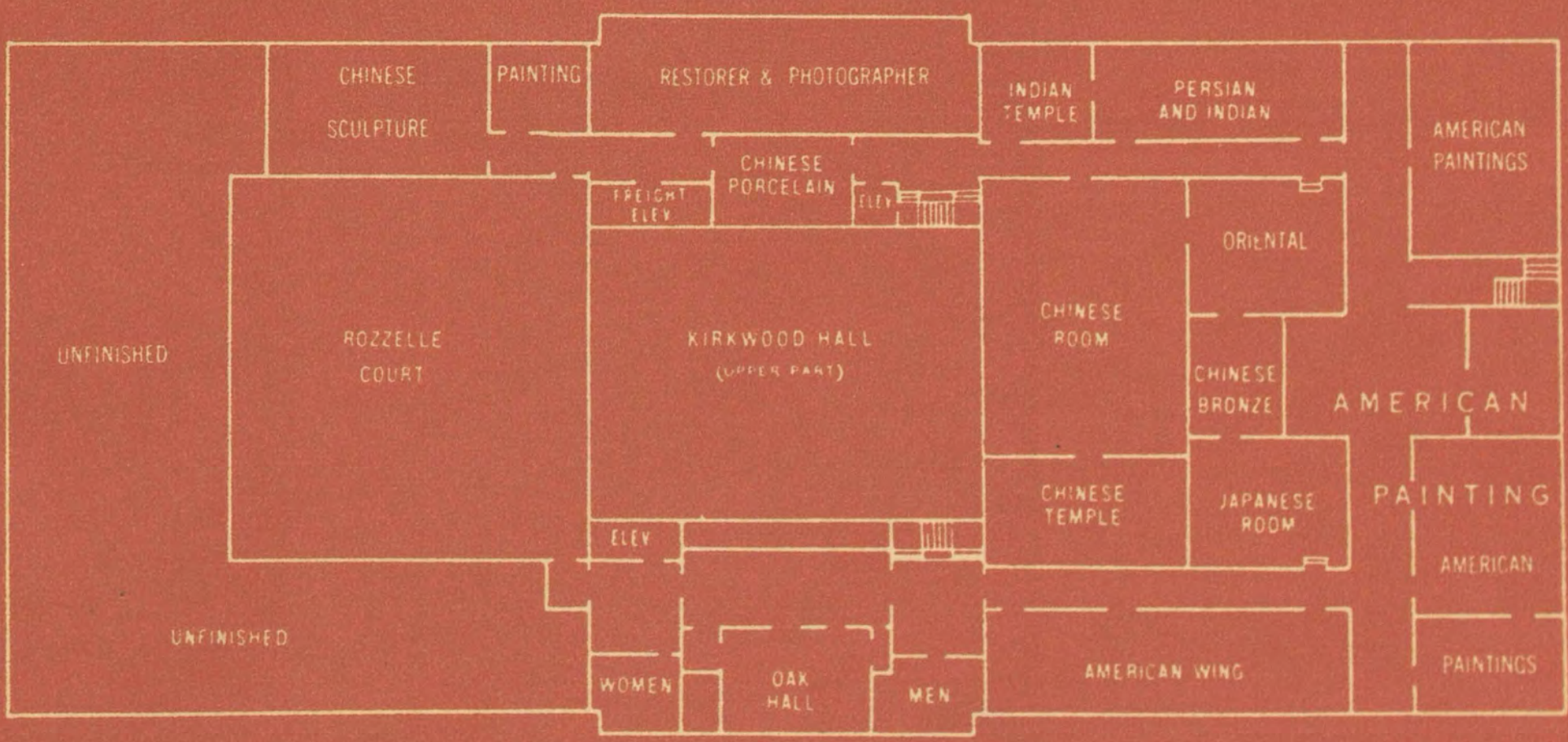


GROUND FLOOR



FIRST FLOOR



SECOND FLOOR

MARIANA, QUEEN OF SPAIN

Diego Velazquez (1599-1660) Spanish

Size: 57 x 47½ in.

The somber faced Mariana of Austria was betrothed to Don Baltasar Carlos, the son of Philip IV. In spite of her tender age of fifteen years, the King himself married her upon the early death of his son. Velazquez's simplified but aristocratic palette is seen here, and his swift and impressionistic brush stroke. The Collection also contains a portrait of the Queen by Carreno di Miranda, made some twenty years later, when she became a nun.

THE WILLIAM ROCKHILL NELSON COLLECTION

Housed in the

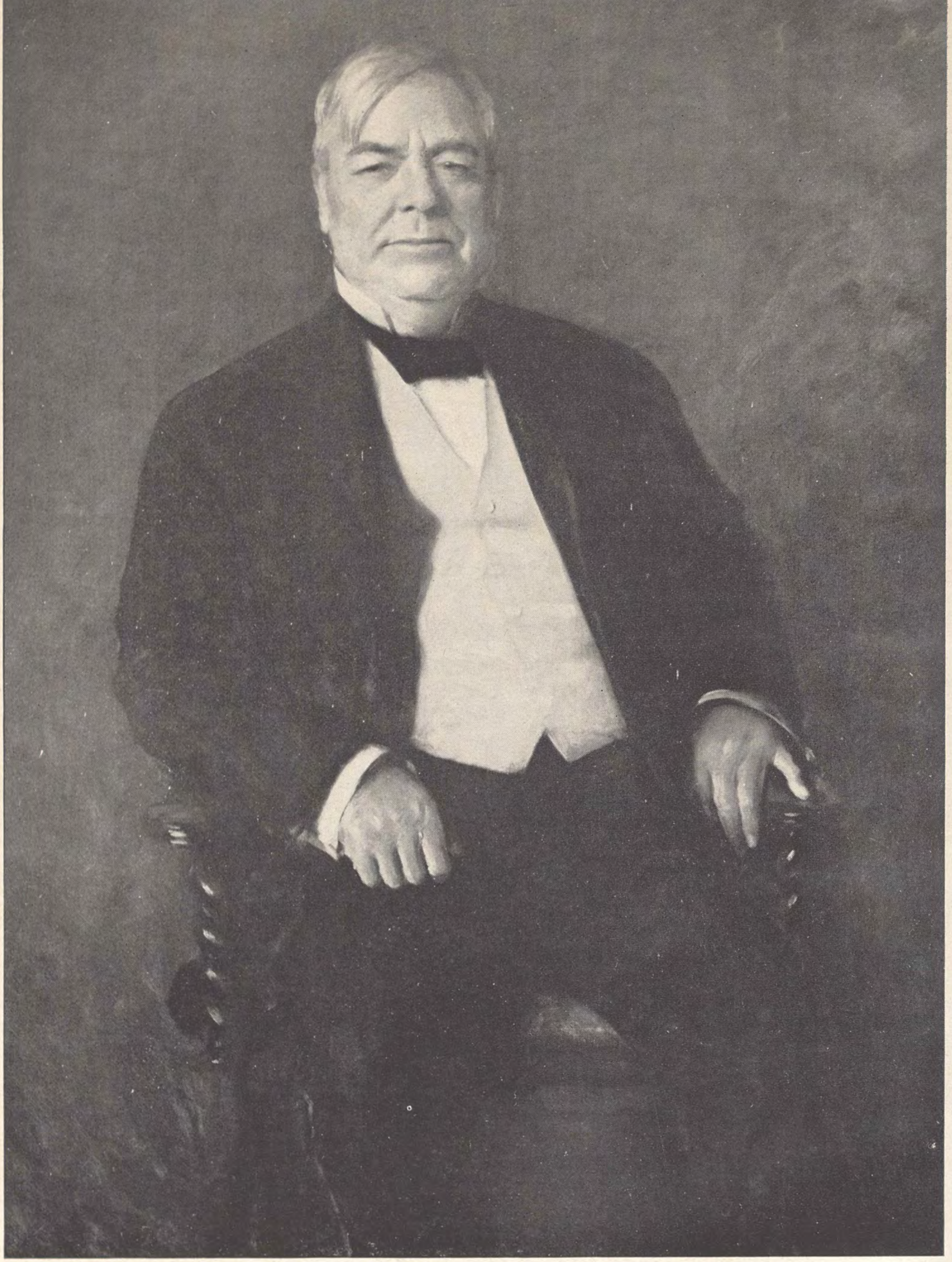
William Rockhill Nelson Gallery of Art

and

Mary Atkins Museum of Fine Arts

Rockhill Road at Forty-Fifth Street
(4525 Oak Street)
KANSAS CITY 2, MISSOURI

THIRD EDITION



PORTRAIT OF WILLIAM ROCKHILL NELSON

Founder of the William Rockhill Nelson Collection

William Merritt Chase (1849-1916) American

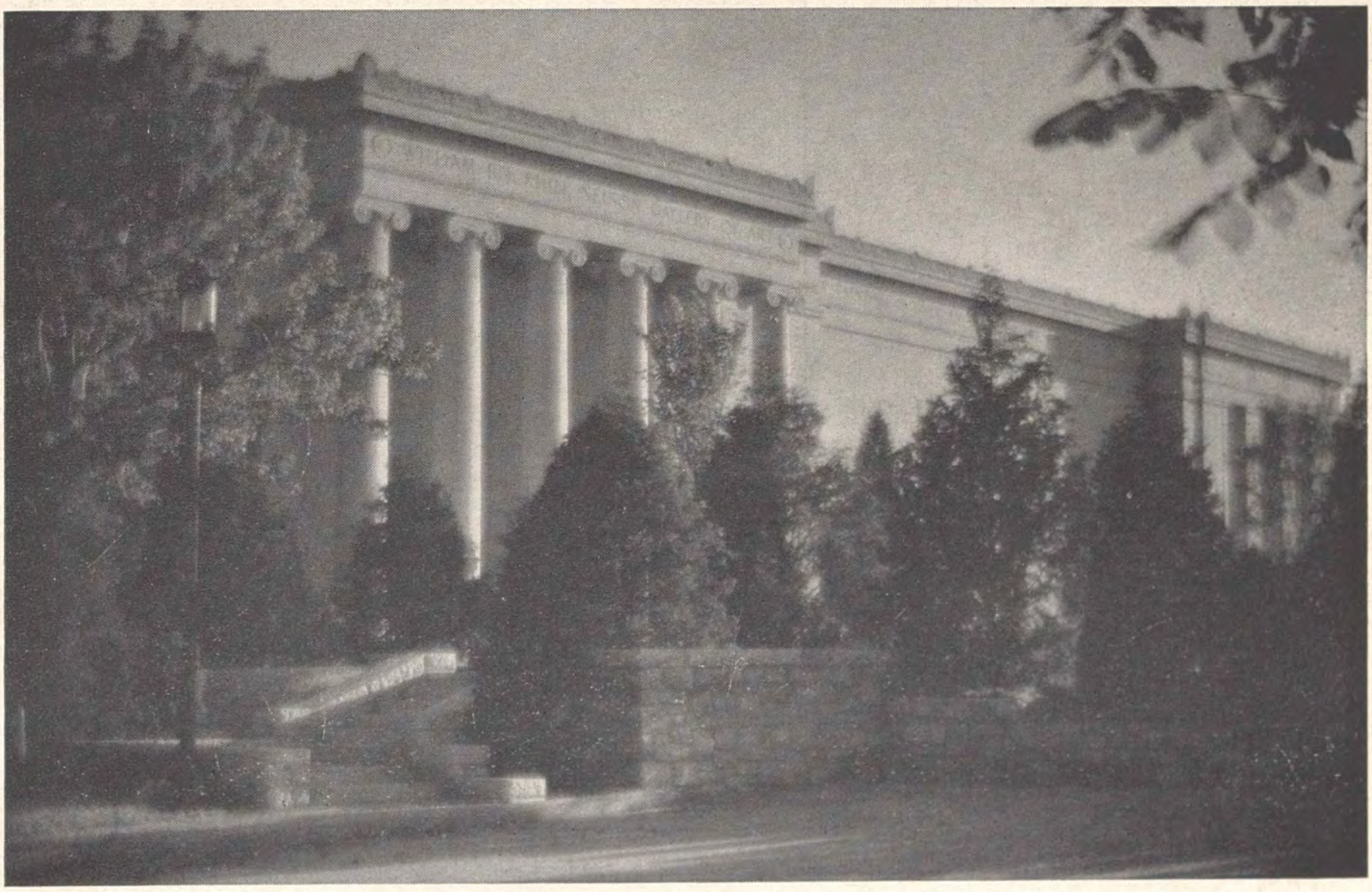
THE WILLIAM ROCKHILL NELSON TRUST

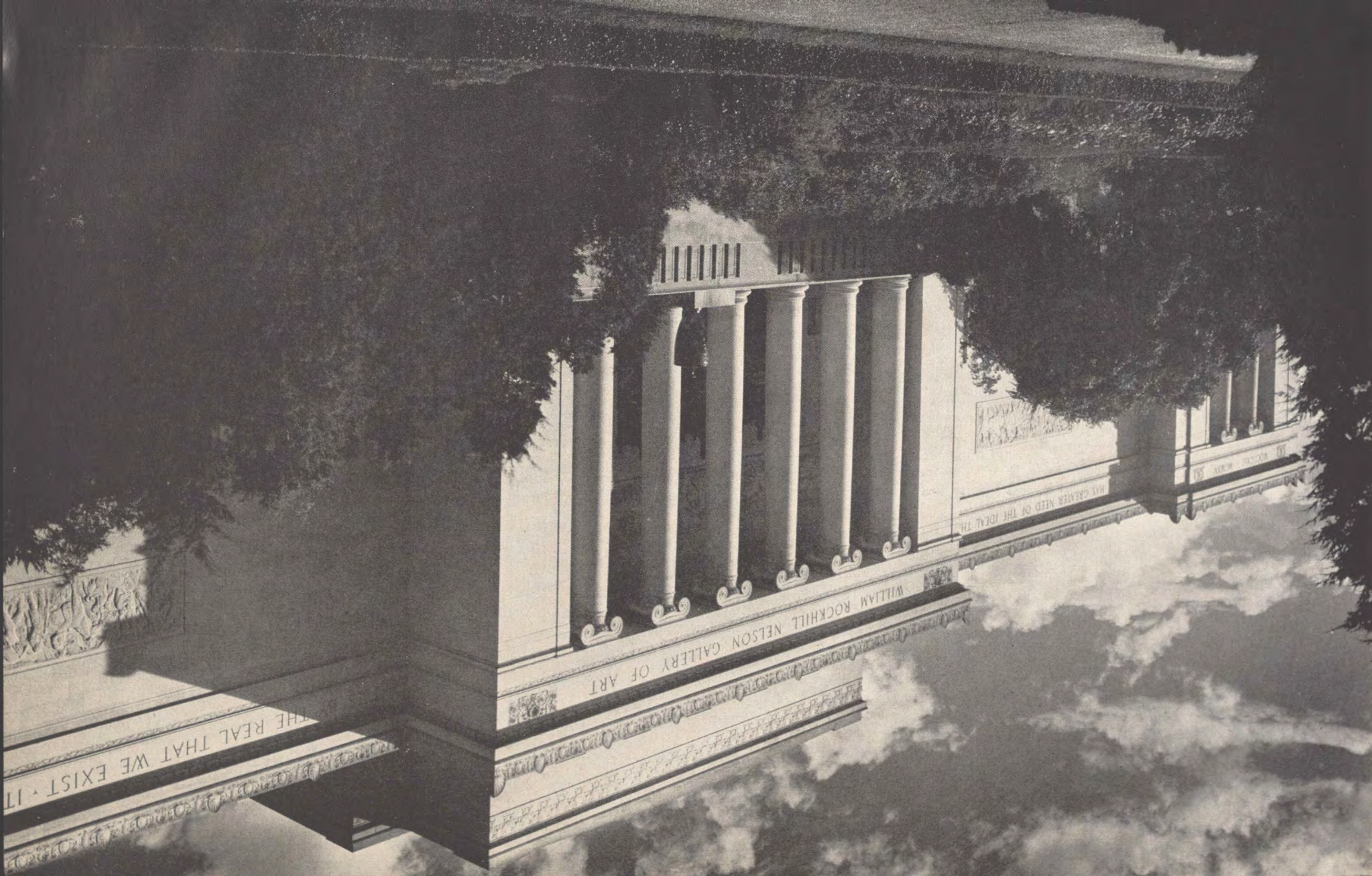
The will of Mr. Nelson provided for the establishment of the William Rockhill Nelson Trust which was to use the income from his estate for the "purchase of works and reproductions of the fine arts such as paintings, engravings, sculptures, tapestries and rare books." The Presidents of the State Universities of Missouri, Kansas and Oklahoma were empowered to name a board of University Trustees who would administer the estate and provide for the collection and care of the works of art.

The first board was appointed February 27, 1926 and consisted of William Volker, J. C. Nichols and Herbert V. Jones. At that time, the University Presidents were Dr. Stratton D. Brooks of the University of Missouri, Chancellor Ernest H. Lindley of the University of Kansas and Dr. W. B. Bizzell of the University of Oklahoma. At present the University Trustees are J. C. Nichols, Herbert V. Jones and Robert B. Caldwell. The members of the Board of the University Presidents are Dr. George L. Cross of Oklahoma, Chairman, Dr. Frederick A. Middlebush of Missouri and Dr. Deane W. Malott of Kansas.

The actual collecting began in 1930 with the assistance of Harold W. Parsons and Langdon Warner as advisors to the Trustees. The Gallery was opened to the public on December 11, 1933. Today the collections number over nine thousand objects, acquired by purchase or gift, and have a conservative value of over eight million dollars.

THE NORTH FACADE




WILLIAM ROCKHILL NELSON GALLERY OF ART

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HOURS OF OPENING

Daily, from 10 a. m. to 5 p. m., except: Sunday, 2 to 6 p. m.

Friday, 1 to 5 p. m. Monday, closed all day.

Evenings, October to May: Wednesday and Friday, 7 to 10 p. m.

Closed all day New Year's Day, July 4th, Thanksgiving and Christmas.

ADMISSION

Free days: Saturday, Sunday, public holidays and Wednesday and Friday Evenings, October to May.

At all other times an admission fee of twenty-five cents, plus Federal Tax, for adults and ten cents plus Federal Tax for children under twelve years of age is charged. Children under twelve years of age unaccompanied by an adult will not be admitted except for supervised educational activities of the Gallery.

School groups, accompanied by an instructor, will be admitted at any time without charge if arrangements are made in advance. Out-of-town school groups are especially invited to take advantage of these facilities.

KIRKWOOD HALL

THE BUILDING

The William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts was made possible by several bequests. Inspired by the same ideals as those of Mr. Nelson and desiring to provide a suitable edifice to contain the collection which his generosity was to bring to Kansas City, his widow, Ida Houston Nelson; his daughter, Laura Nelson Kirkwood; his son-in-law, Irwin Kirkwood; and his lawyer, Frank Rozzelle, left their estates for this purpose. The beautiful twenty acres on which Mr. Nelson's residence, "Oak Hall," had stood was given by the family as a most ideal situation for the Gallery Building.

In 1911, Mary Atkins had left a large part of her estate for the purpose of erecting a museum in Kansas City. With great wisdom, the Atkins Trustees, A. W. Childs and Herbert V. Jones, combined their trust with those of the above benefactors and erected the Atkins Museum of Fine Arts as the east portion of the Gallery structure. Thus was provided a fitting memorial to a lover of beauty and a loyal citizen—one of which Kansas City can be proud as the most beautiful museum building in America.

The firm of Wight and Wight designed the structure and it was built under the supervision of a combined board of trustees of the several estates under the chairmanship of Fred Cameron Vincent. Its outer walls are of Indiana limestone and it is 390 feet long by 175 feet wide. The twenty-three sculptured panels in low relief which decorate the exterior were designed by Charles Keck and depict the exploration and settlement of the Middle West. With Thomas Wight, he also designed the great bronze doors of the South Facade which tell the story of Hiawatha. The landscaping was done by Hare and Hare and the entire cost of the building was approximately $2,750,000. The Gallery is adjacent to the Kansas City Art Institute and School of Design and all its many facilities are made available to the students of this institution.

The interior is marked by simplicity and perfect proportions. The south vestibule is lined with a local marble, Kacimo, and the ceiling is decorated by Daniel MacMorris who also carried out the decoration of the vaulting of Rozzelle Court. The central Kirkwood Hall is an especially effective introduction to the Gallery with its Minnesota travertine walls, Italian travertine floor and superb black marble columns from the Pyrennes. Marble from several Missouri quarries is also used.

The open air Rozzelle Court, named in memory of Frank Rozzelle, is of pink and yellow Mankato and its walls have been installed with a series of antique sculptured coats-of-arms and reliefs. The main stairway in the Atkins Museum is faced with Sienese and Hauteville marble and is decorated with murals by Andrew T. Schwartz. On the ground floor are the administrative offices, storage rooms, the Library, and Atkins Auditorium seating 700 and with stage facilities for lectures and musical programs. Oak Hall, from Mr. Nelson's former residence, is on the second floor.

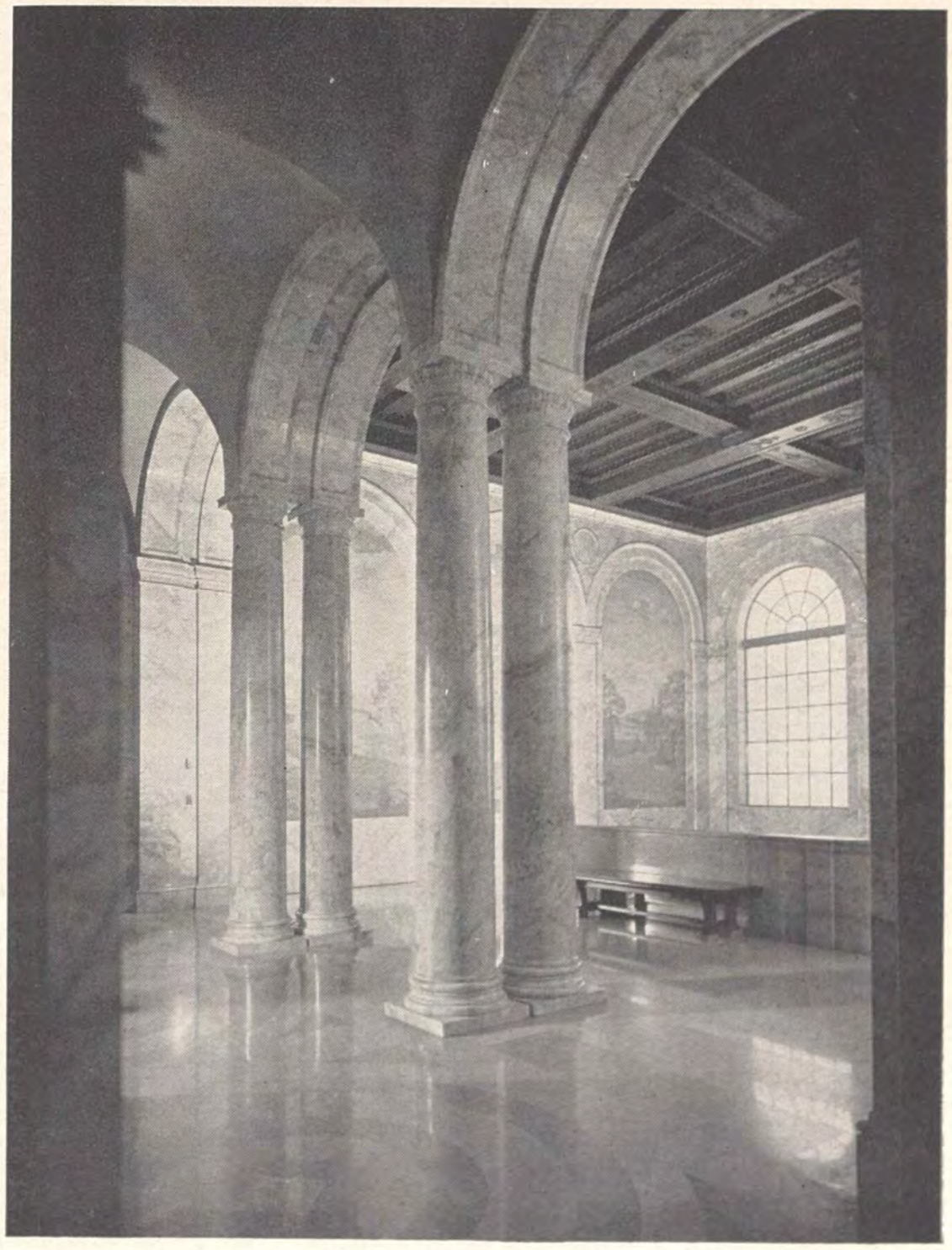
ROZZELLE COURT

The West End of the Gallery, on both floors, was left unfinished on the interior in order to allow for future development in the direction that might best serve the community. The first expansion took place in April, 1941, when part of the first and second floors were completed for Classical, Ceramic, European Sculpture, Print, Chinese Painting and Chinese Sculpture Galleries. They have set a new standard for museum lighting and installation. The second expansion of April, 1949, completed the first floor and included an additional Classical Gallery, a Spanish Chapel, an English Tudor Room, a French Gothic Cloister, a Medieval Sculpture Gallery, a French Louis XIII Room, a Venetian 18th Century Alcove and a Decorative Arts Gallery.

The Gallery is so planned and located that additional wings can be erected from any future bequests or as the necessity or the occasion arises. Bonds have been voted to create an extensive park area immediately south of the present Gallery site which will add immeasurably to the beauty of the setting. There will then be formed a great cultural, educational and scientific center area which will include not only the Gallery, but the Kansas City University, the Art Institute, the Linda S. Hall Scientific Library, Rockhurst College and the Midwest Research Institute.

All galleries are lighted artificially and the building is completely air-conditioned. Lounge rooms will be found to the left of the North Entrance and adjacent to Oak Hall. There is a smoking room on the Southeast Mezzanine floor.

THE ATKINS MUSEUM



THE ATKINS STAIRWAY

THE CLASSICAL SECTION

The importance of the art of the pre-Christian era of the Mediterranean Basin, that is, of Egypt, Greece and Rome, as the background of our own western civilization, cannot be overstressed.

The material culture of the Egyptians persisted for almost forty centuries. The monotony of the climate, the compactness of the country and the absolutism of the government made for a fixity of conditions which is reflected in their art, while its indigenous nature, the absence of preponderant outside influences and a seeming inability to discard certain archaic conventions brought about few changes during the entire period. Their religion, its basic belief of life after death and the necessity of providing a suitable dwelling and familiar objects of everyday use for the "Ka" or double of the deceased, is responsible for most of their art that has survived. Sculpture in the round and a superlative tradition of portraiture were developed by this need of a replica and the desire of the Pharaoh to perpetuate himself and his deeds.

Tombs were lined with carved and painted exploits of the buried person, which again show incisive portraiture, have strong decorative qualities and often are full of anecdotal interest. Bronzes of a high degree of excellence, small models in wood or stone of toiling servants or peasants, pottery objects with brilliant glazes and jewelry were placed in these tombs and, with the above sculpture, constitute our extensive knowledge of Egypt and its people. Certain periods of Egyptian history are important artistically.

The Old Kingdom (Dynasties I-X, ca. 3200-2100 B.C.) Here the IV and V Dynasties saw sculpture in the round reach its finest expression, marked by a monumental and majestic serenity, a heroic nobility, and a high quality of portraiture. The reliefs of the V Dynasty, especially those of Sakkara, are superlative in their technical excellence and their informative subject matter.

Middle Kingdom, (Dynasties XI-XVII, ca. 2000-1580 B.C.) A revival in the XII Dynasty of the ideals of earlier periods raised sculpture in the round and especially unflattering, realistic portraits to a new standard.

New Kingdom (Dynasties XVIII-XX, ca. 1580-1090 B.C.) Tomb reliefs of the XVIII Dynasty are extraordinary in their crispness of execution and attention to the most minute details. Under Akhenaten and in the sculpture of Tell-el-Amarna, realism often descended to stressing the degeneration of the Pharaoh and his court although some of the heads of the King and Nefertiti have a surprising beauty.

Saite Period, (ca. 725-525 B.C.) A revival of the perfection of the best earlier periods, a conscious imitation of these styles and a predilection for working in the hardest of stones, as basalt, are seen.

Ptolemaic Period, (ca. 334-33 B.C.) In this last and often decadent period, again the earlier styles were revived but treated with a superficial elegance that lost all the power and strength of the originals.

Greek art was as progressive as that of Egypt had been static. It is marked by national traits: an instinct for liberty, a constant search for something new, a refusal to be dominated by despotism or tradition, and the ideals of perfect beauty which had been set as a goal. Conscious of what had been accomplished in Egypt, the island cultures and even in the Orient,

the Greeks merely used this as a starting point and after a bare two centuries of archaic expression (ca. 700-500 B.C.), evolved the noble perfection of the golden age (ca. 460-325 B.C.), which was dominated by Phidias and the sculptures of the Parthenon. Praxiteles contributed a new technical refinement and the emotionalism of Scopas in the 4th century B.C. led to the drama, the pictorial quality and the harsher realism of the Hellenistic epoch (ca. 325-146 B.C.) which followed the far flung conquests of Alexander the Great.

For four centuries (7th to 3rd B.C.), the Etruscans in central Italy developed a flourishing civilization, influenced by that of Greece and a certain native ruggedness. It is marked by vigor and vitality, a keen sense and enjoyment of life and an unashamed realism. They excelled in terra cottas, often life-sized, in expertly cast bronzes and a rare series of tomb sculptures in stone or alabaster. The Gallery has especially fine examples of this interesting and individual art.

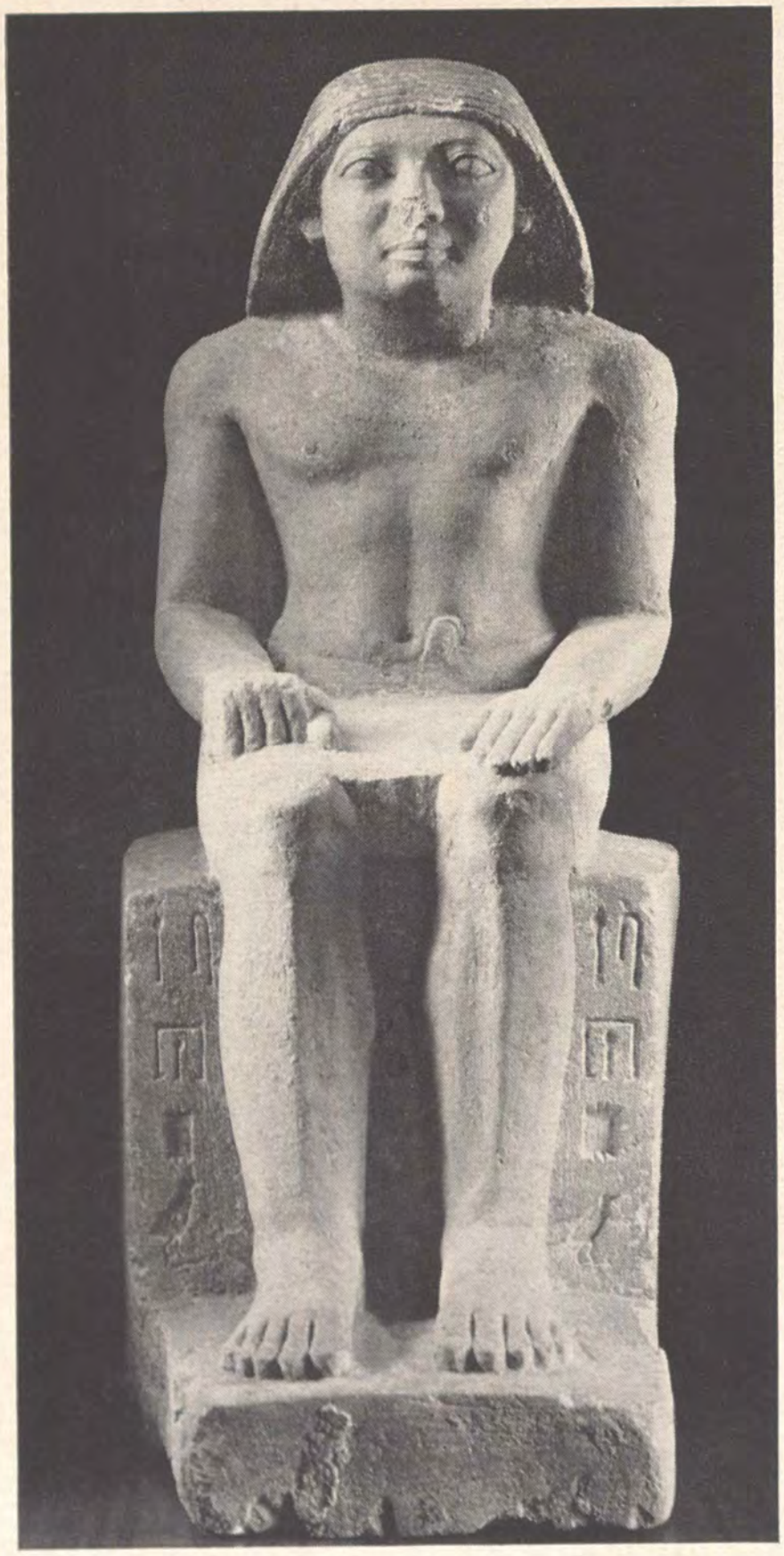
The later Roman Empire (1st Century, B.C. to 3rd Century, A.D.) gathered all the influences of Egypt, Greece and even the Orient into her highly imitative art. Her carvers, most of them Greek slave and some of them superlative sculptors, did excel in individual portraiture and have left to us a series of busts of the great and near-great that, in their unflattering and often cruel realism, tell us more of Roman history than all the books ever written. The Gallery has an especially comprehensive group of these portraits and objects of the minor arts.

Examples of the material cultures of other civilizations are included in this section. Outstanding is a great Assyrian relief, typical of this repetitive art but especially refined in its carving and detail. Unique in America is an example of early Syrian Christian art in the form of a window grille and the strong, vigorous sculpture of the Copts, the Egyptian Christians, is represented in reliefs and architectural motifs.

THE CLASSICAL GALLERY

WALL RELIEF FROM A TOMB AT SAKKARA (Detail), Egyptian, V Dynasty, Limestone with traces of polychrome,
Size: 37x102 in.

Typical of the anecdotal approach of tomb reliefs. A boat is suggested by an outline, the Nile is merely indicated, and the men are bringing geese in a cage and a tethered lamb, food for the deceased. Note the convention of the head and lower body in profile and the shoulders in full face.



PORTRAIT OF NEFU

Egyptian, V Dynasty, Limestone with polychrome.
Height: 17½ in.

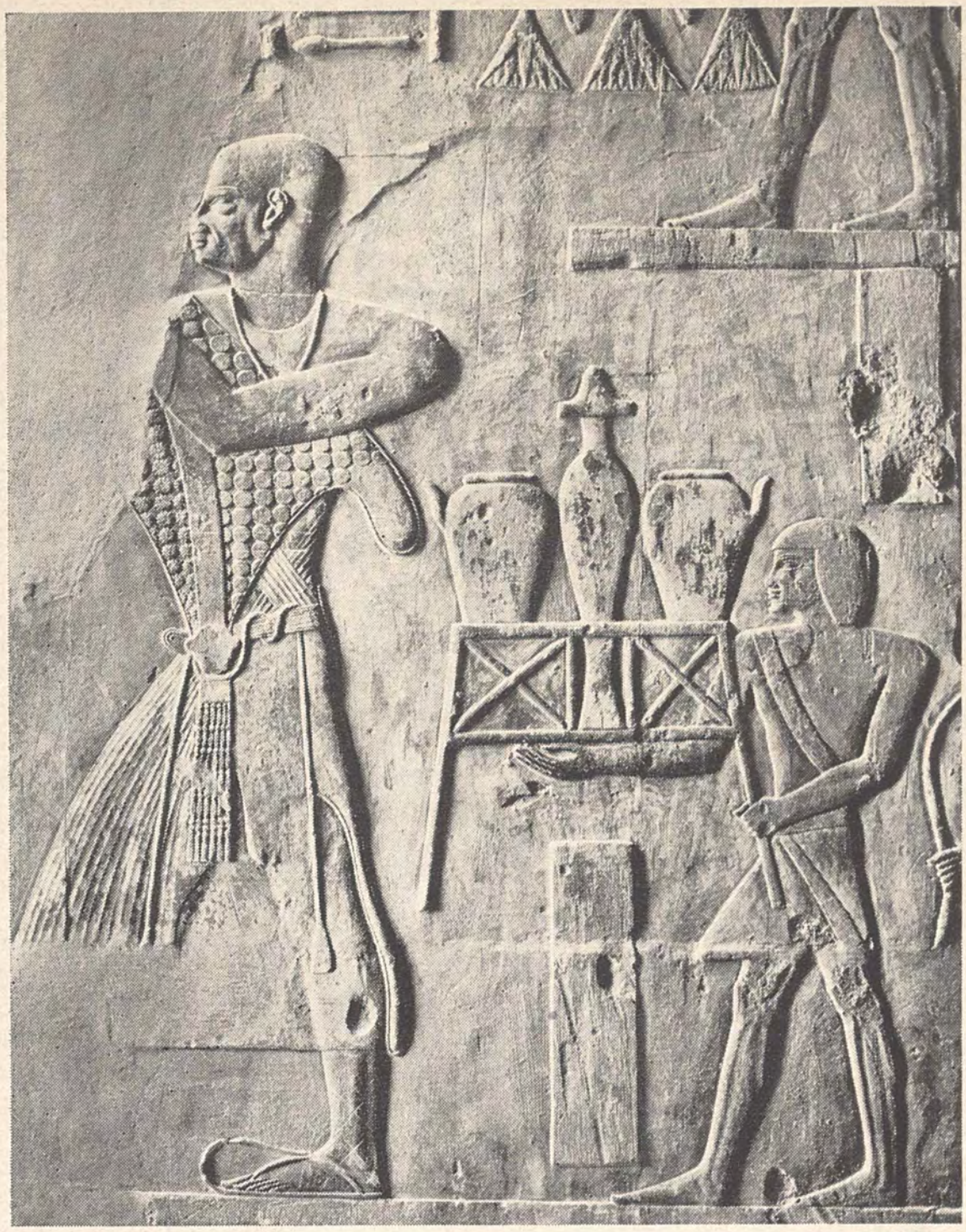
All the eternity of Egypt is concentrated in this compact, static body, in the unfaltering stare of the eyes and the passive features of the round face. Called Nefu, he was of the lesser nobility and this replica was found in a tomb at Giza, in the very shadow of the mysterious Sphinx.

FIGURE OF A NOBLE, Egyptian, V Dynasty, Sandstone, Height: 69 in.

The statue of the deceased to be placed in the serdab of his mastaba, this nameless person must have been a noble, because only nobility was represented standing thus, to accept the homage of his serfs. Slim, arrogant, powerful, he strides down the ages. Only a master craftsman could have endowed stone with such vitality. Note the small hand on the right calf, indicating that a child originally stood beside the noble.

HEAD OF A NOBLE, Egyptian, XII Dynasty, Black Granite,
Height: 12 in.

In the brief period of the XII Dynasty, the formula of representing the Pharaoh or his court in the prime of youth was abandoned for unrelenting realism. The pouches under the eyes, the lines of suffering running from the nostrils to the thin lipped mouth indicate old age and present a realism new in Egyptian art. The massive wig was worn only by nobility.



PRIEST

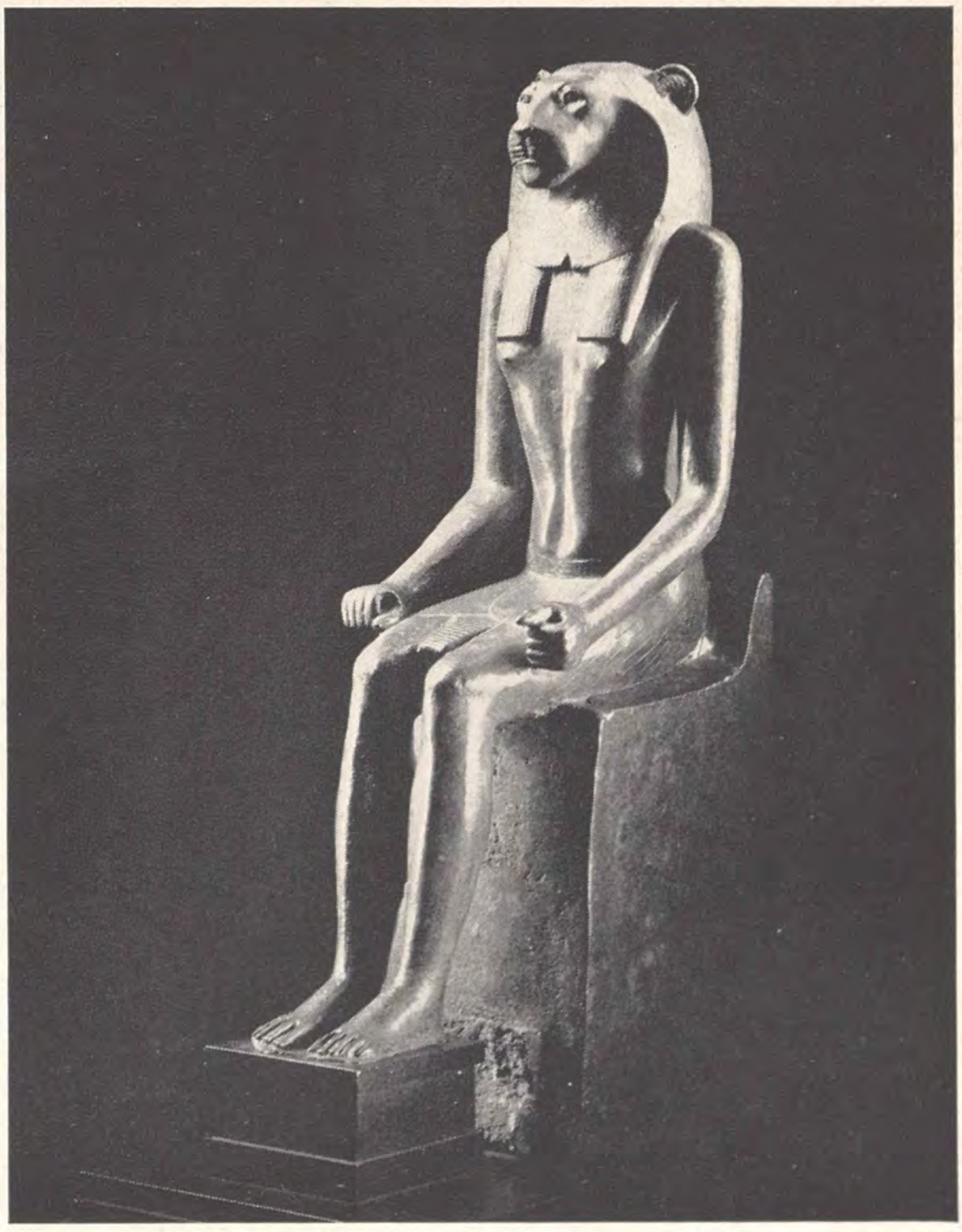
Egyptian, XVIII Dynasty, Limestone with traces of polychrome.
Size: $20\frac{5}{16}$x$15\frac{13}{16}$ in.

A renaissance of the arts in the XVIII Dynasty resulted in a series of the most detailed, incised reliefs in the entire history of Egypt. Although the depth of the carving is extremely shallow, note the powerful modeling and sharp detail of the priest's head and that of his servant, his feet and the incredible fineness of the pattern of the costume. Examples of this period are of the greatest rarity.

THE GOD SEKKETH

Egyptian, XVIII-XIX Dynasty, Bronze.
Height: 23¼ in.

The lioness-headed Sekketh had some association with the earth god, Ptah. The word animal-god is perhaps incorrect, but it is true that to the Egyptians the animal as such, irrespective of its specific nature, seemed to possess religious significance.



A DAUGHTER OF AKHENATEN

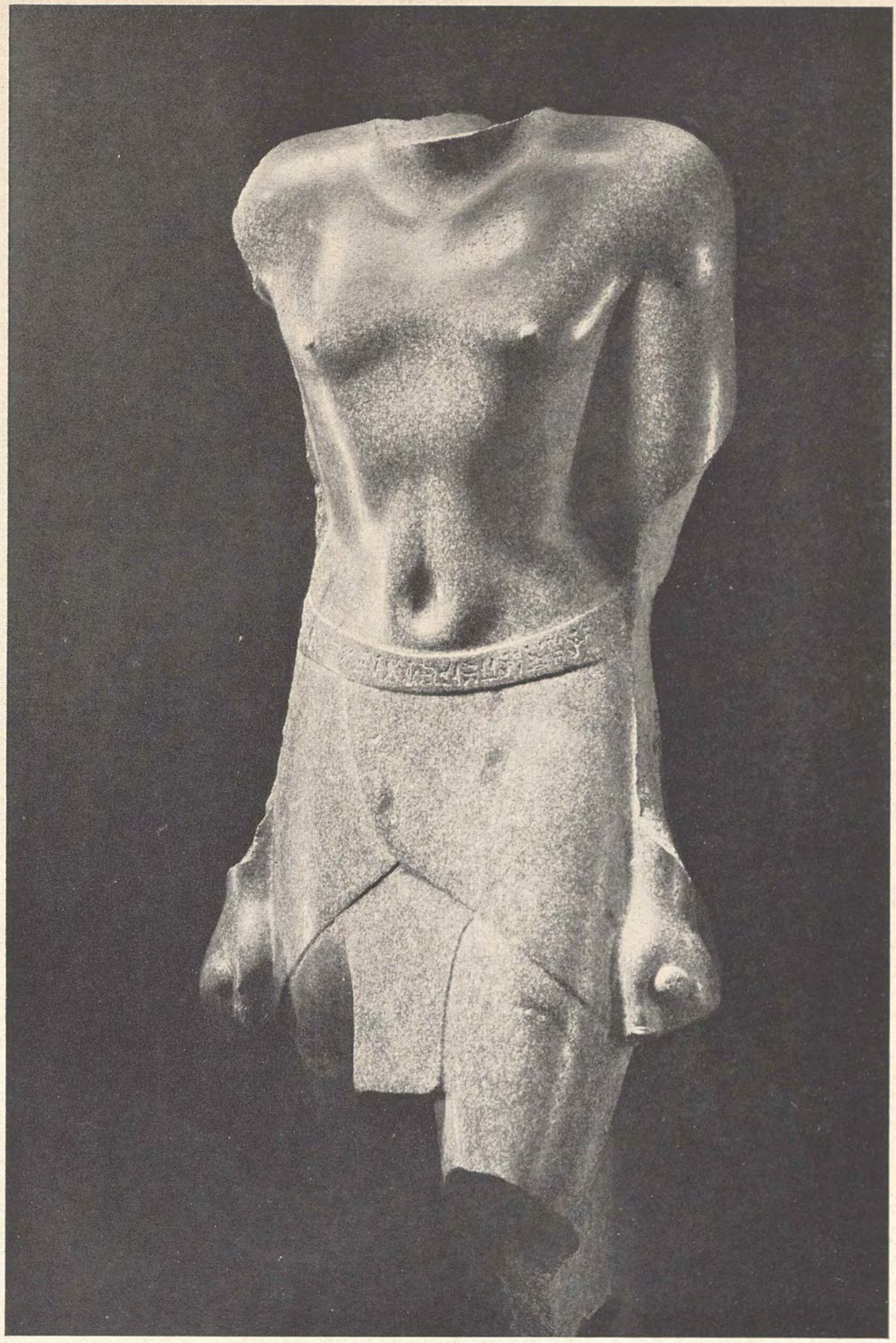
Egyptian, XVIII Dynasty, Limestone.
Height: 15½ in.

There is extraordinary frankness and lack of reserve in the handling of this small portrait of a daughter of the sun god Akhenaten and the beautiful Nefertiti. It comes from Tell-el-Amarna and may have been a sculptor's model for a more heroic project.

HORUS THE HAWK

Egyptian, Saite Period, Black Basalt
Height: 19½ in.

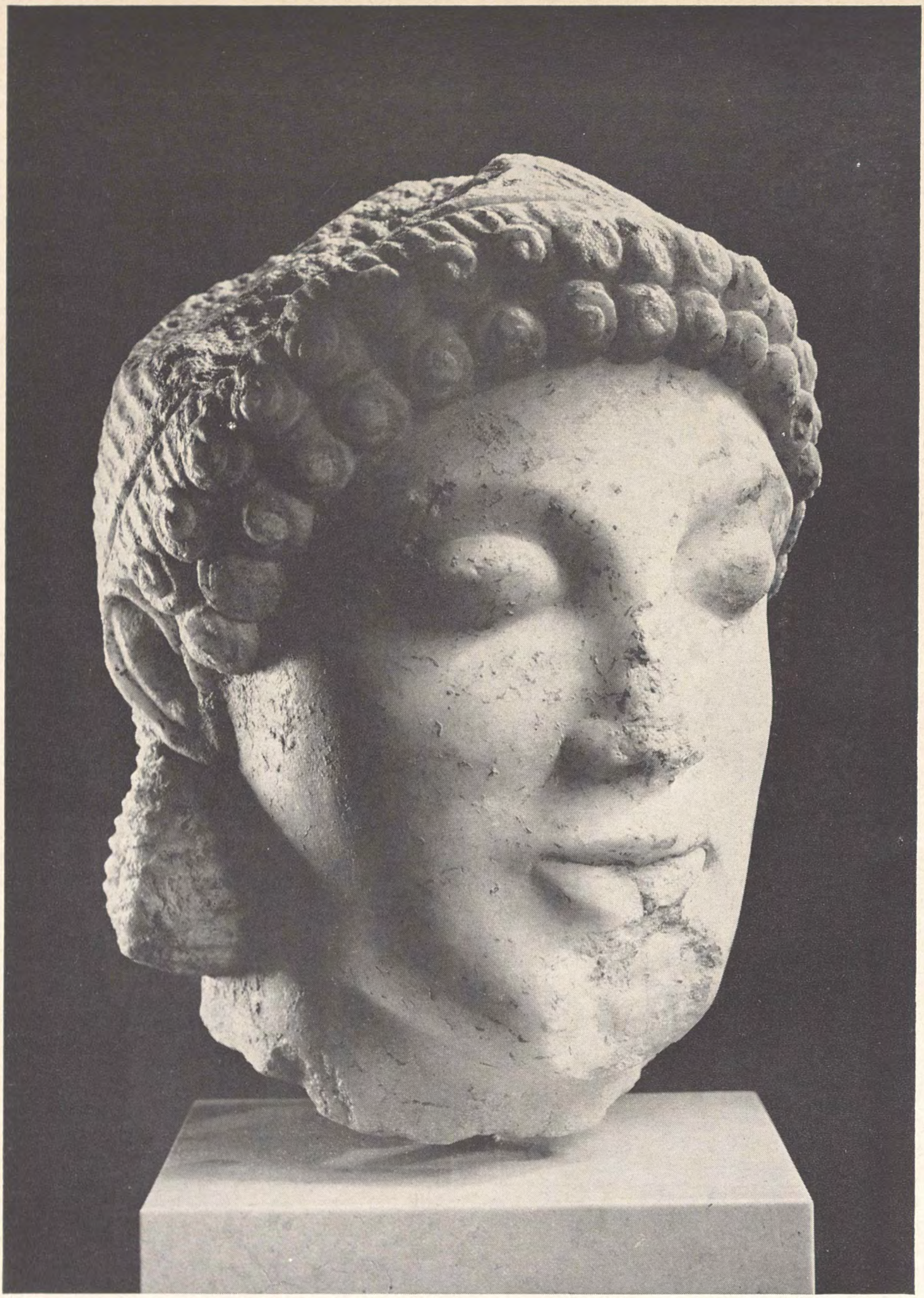
Because of his ability to fly into the heavens and out of sight, the hawk was associated with the sun in the minds of the Egyptians, and thus worshipped. Here, working in the hardest of materials, basalt, an unknown carver has given us all the salient characteristics of the hawk, strength, cruelty and mobility, without overstatement.



TORSO OF ARCHIBEIOS

Ptolemaic-Roman, Porphyry
Height: 43½ in.

The sculptors of the Ptolemaic period retained the formulas of the past centuries but added an elegance and refinement that resulted in a loss of the majestic nobility of the earlier dynasties. The long and interesting inscription on the back tells us that this is one Archibeios, a Priest, Royal Scribe, and Overseer of the Estates of the Holy Falcon of Lower Egypt.



HEAD OF A YOUTH, Greek, ca. 500 BC., Marble, Height: 7½ in.

All the tense vitality and pulsing life of young Greece are concentrated in this superb head that must have graced the Acropolis before it was sacked by the Persians in 480 B.C. The strong spring of the eyebrows, the slightly bulging eyes, the sensitive modeling of the cheeks, the half-smile of the full lips, all contribute to its actuality. An iron spike on the head to keep the birds from alighting, indicates that it was placed out of doors as a votive statue, perhaps to Apollo.

GRAVE STELE

Greek, 4th Century B.C., Marble
Height: 54 in.

Although later in date, much of the serene beauty and nobility of the work of Phidias is retained in this monumental grave stele. To the Greek mind, sadness was never associated with death. The deceased was going to the Elysian Fields, to a far happier existence than he had known on earth; therefore his death was treated as the departure for a journey and suggested only by a farewell handclasp from his family and loved ones.

HANDLE OF A BLACK FIGURED AMPHORA

Nikosthenes, 6th Century B.C., Greek
Pottery, Size: 4½x⅞ in.

The Greeks developed a technique of painting comparable in every way to that of today but all examples save the painted vases have disappeared. The decoration of this pottery gives us some idea of the craft of the artists. This standing figure has been identified as the work of the great vase painter Nikosthenes.

RELIEF OF A QUADRIGA

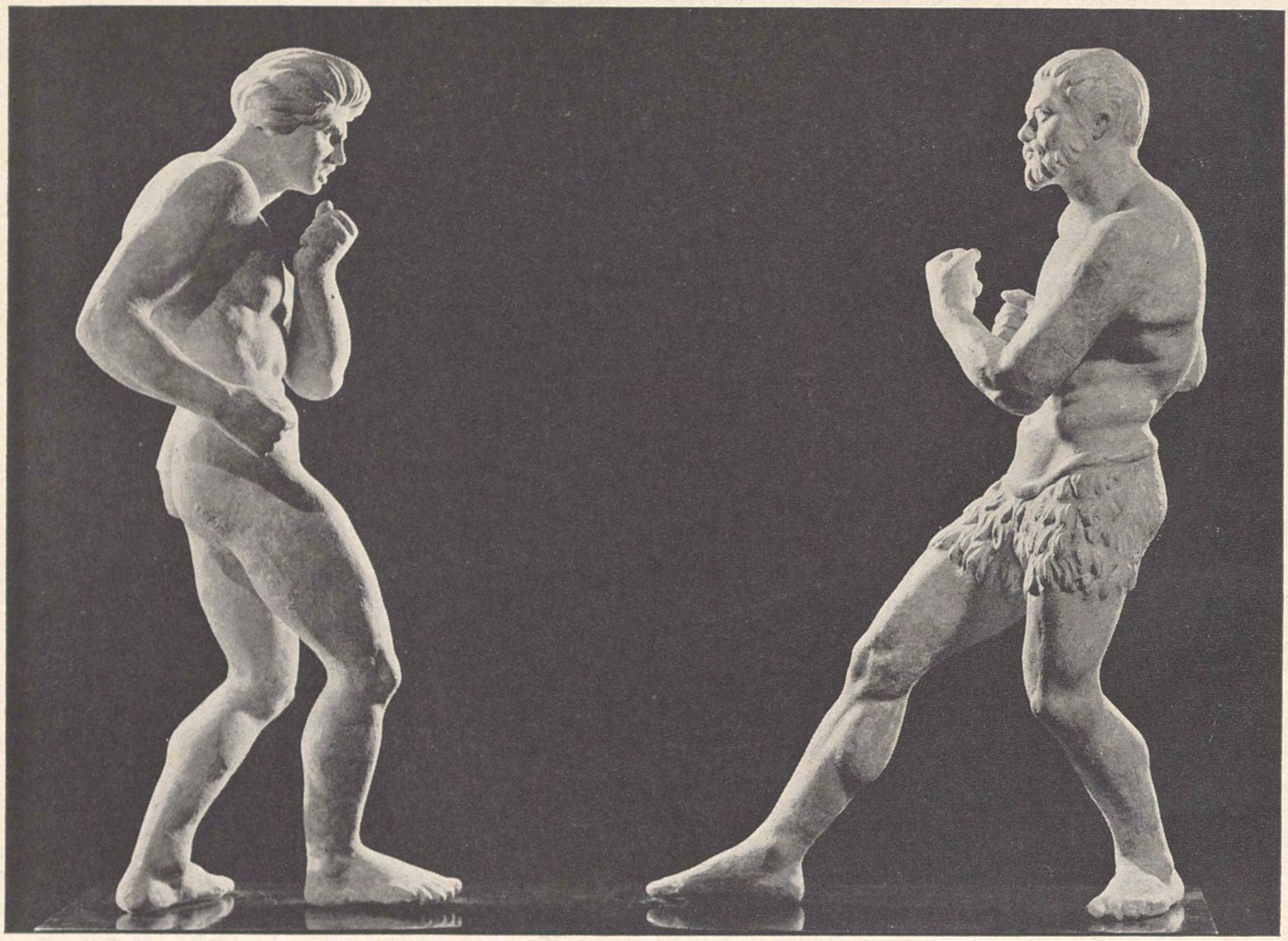
Greek, 5th-4th Century B.C., Marble
Size: 19⅜x25⅛ in.

The Quadriga, the chariot with four horses, is seen on earliest vases and continues through all the centuries of Greek art. It is represented as used in sports, in war and even in such festivals as marriage processions.

LION (Detail), Greek, 4th Century B.C., Marble

Size: 46x82 in.

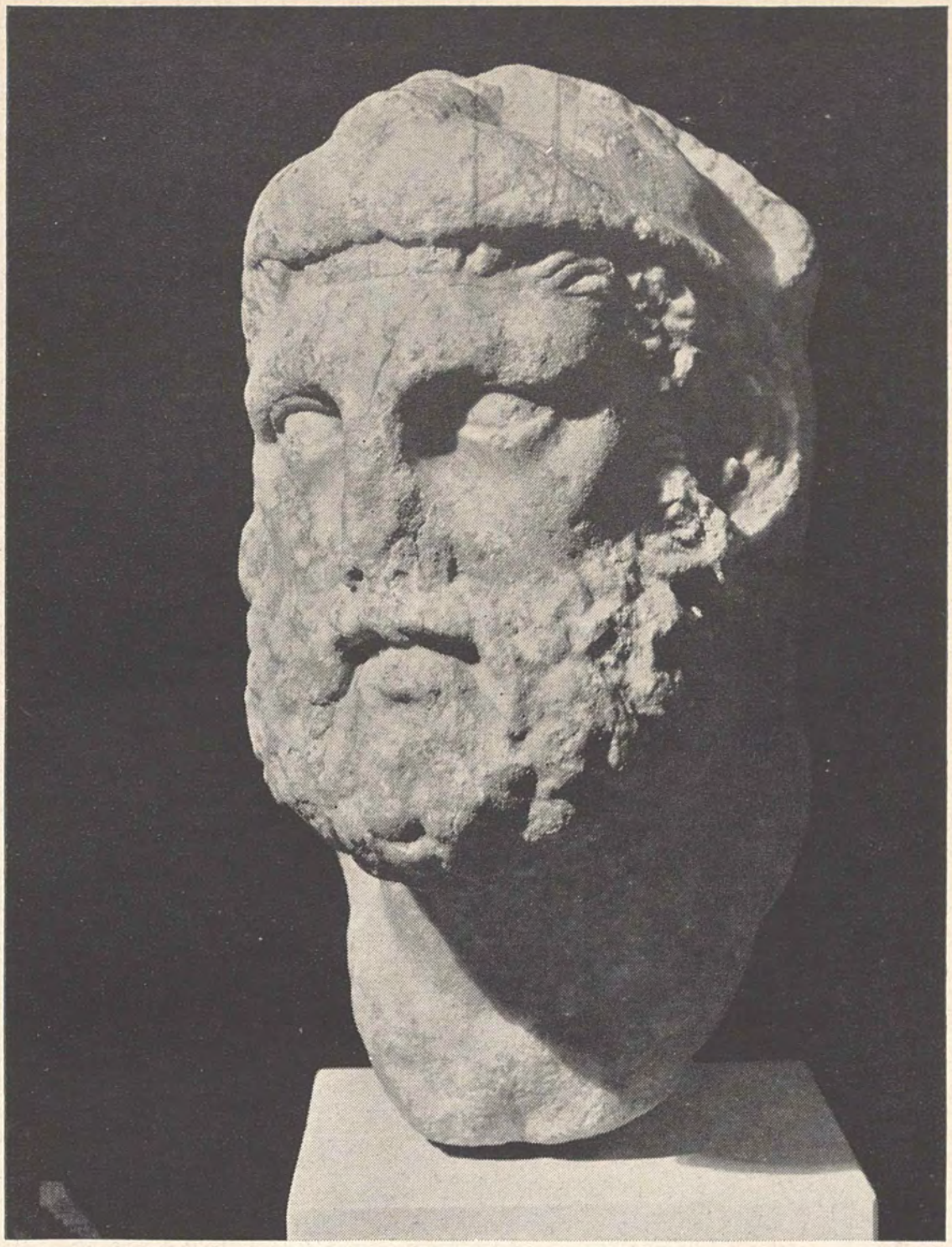
The lion was known to Greece in the classical age and it is obvious that the sculptor here had studied the king of the beasts, as he has captured all the salient characteristics, the massive head, the snarling muzzle, the feline grace of the body and the latent power of his spring. Our lion was perhaps one of two, placed at the entrance of an unknown monument, commemorating some national victory of arms.



BOXERS, Greek,, 2nd Century B.C., Terra Cotta

Height: 16⅞ in.

The nude young Greek and a bearded Barbarian face each other in the ancient game of boxing. Except for the addition of gloves, the sport seems little changed today. There is an indication that this is a professional bout and not for the glory of one's country, as the earlier Olympic games had been. These figures were found at Centuripe, Italy, at the site of a former gymnasium and no doubt were trophies for some athletic event.



HEAD OF HERAKLES

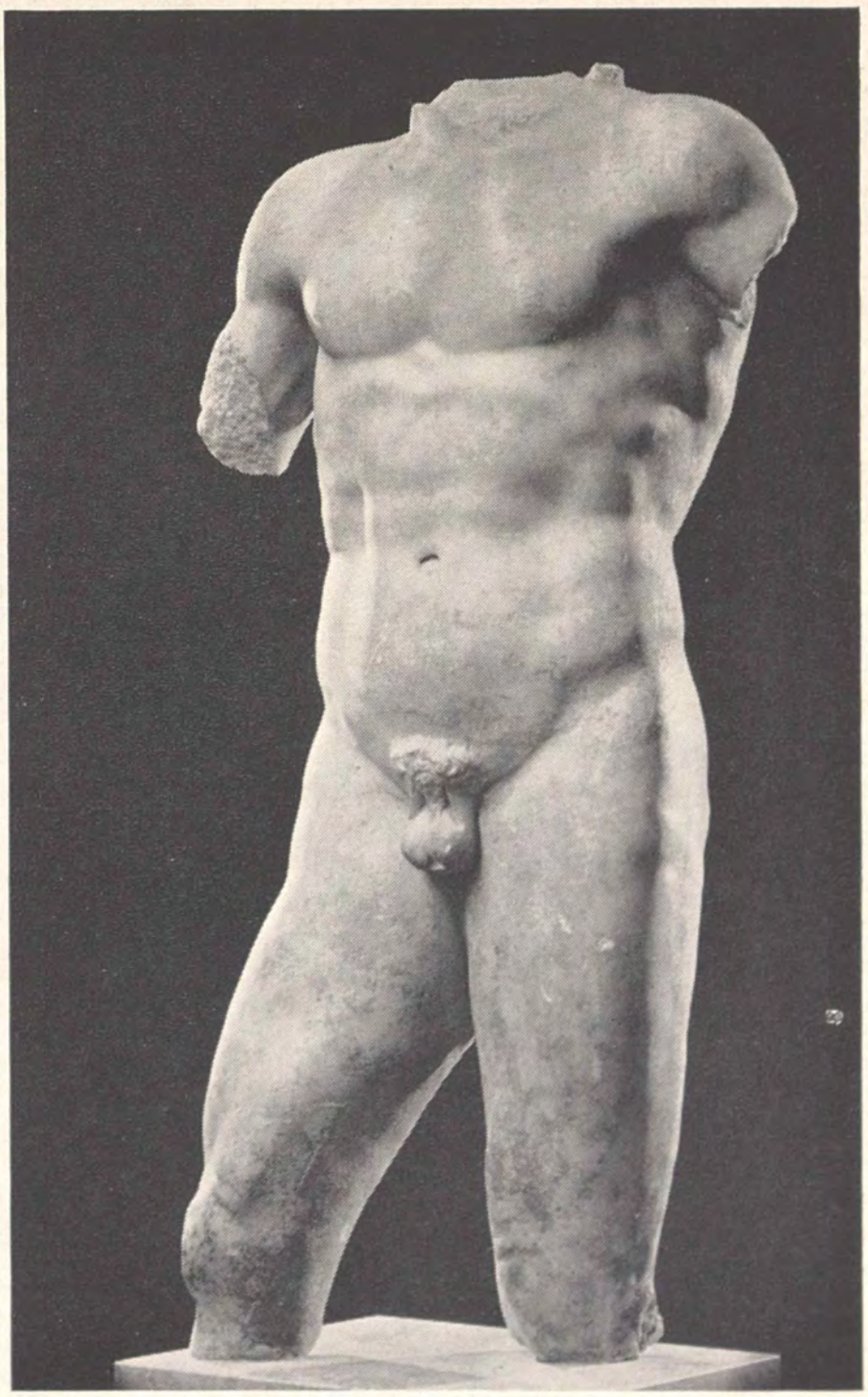
Greek, School of Scopas,
4th Century B.C., Marble
Height: 14½ in.

In the work of Scopas, for the first time, emotion, suffering or anguish was represented in Greek art. This was accomplished by the deep-set eyes, the strong projection of the eyebrows and the resulting shadows cast above the eyes themselves.

TORSO

Greek, School of Pergamum,
2nd Century B.C., Marble
Height: 36½ in.

The dignity and serene calm of the 5th and 4th centuries were abandoned by Hellenistic sculptors. They emphasized human emotions and sufferings, and exaggerated the muscles and movement of the bodies. At times their enthusiasm resulted in anatomical defects, but the vigorous life achieved is always arresting.



SELEUCUS IV AS HERAKLES

Greek, 2nd Century B.C., Bronze

Height: 22⅜ in.

In the 2nd century B.C., Seleucus IV ruled the Oriental part of the empire of Alexander the Great that comprised Syria, Mesopotamia, Babylonia and Persia. Such despots often had themselves represented as Greek gods and here Seleucus carries the lion skin, the attribute of Herakles. Buoyant with muscular vigor, using the earlier canon of a slim body and small head, this is one of the finest small Hellenistic bronzes extant and its jade-like patina is unique.

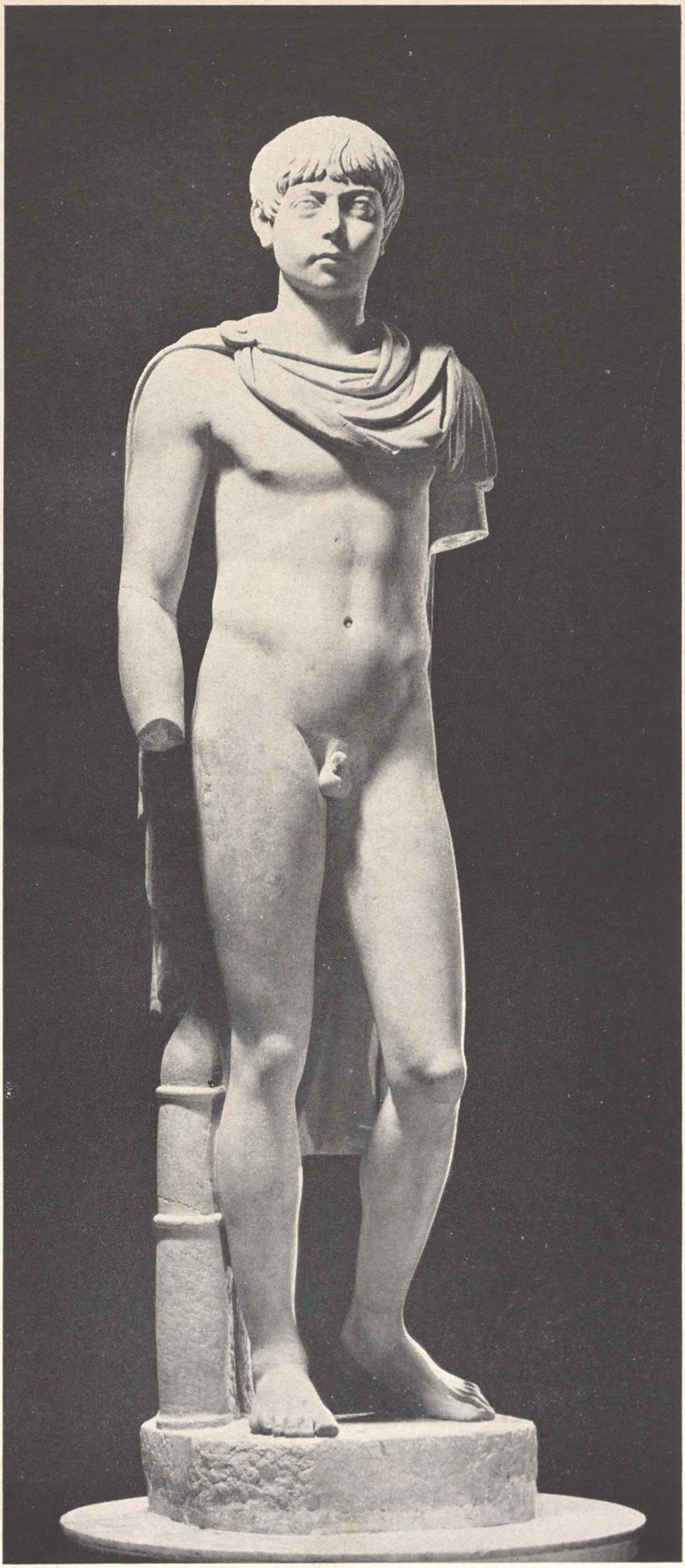
SARCOPHAGUS (Detail), Etruscan, 6th Century B.C., Stone
Size: 21½x28½ in.

Strongly influenced by Greek prototypes, archaic Etruscan art has an exciting and vigorous primitive quality that is not seen elsewhere. The sharp angularity of the profiles, the nervous and agitated hands, the conscious patterns of the swelling muscles and folds of drapery are distinguishing characteristics. This detail shows part of a reconstructed sarcophagus, originally from Chiusi, Italy, which is the only known Etruscan stone sculpture in America.

MARS, Etruscan, ca. 500 B.C., Bronze

Height: 16 in.

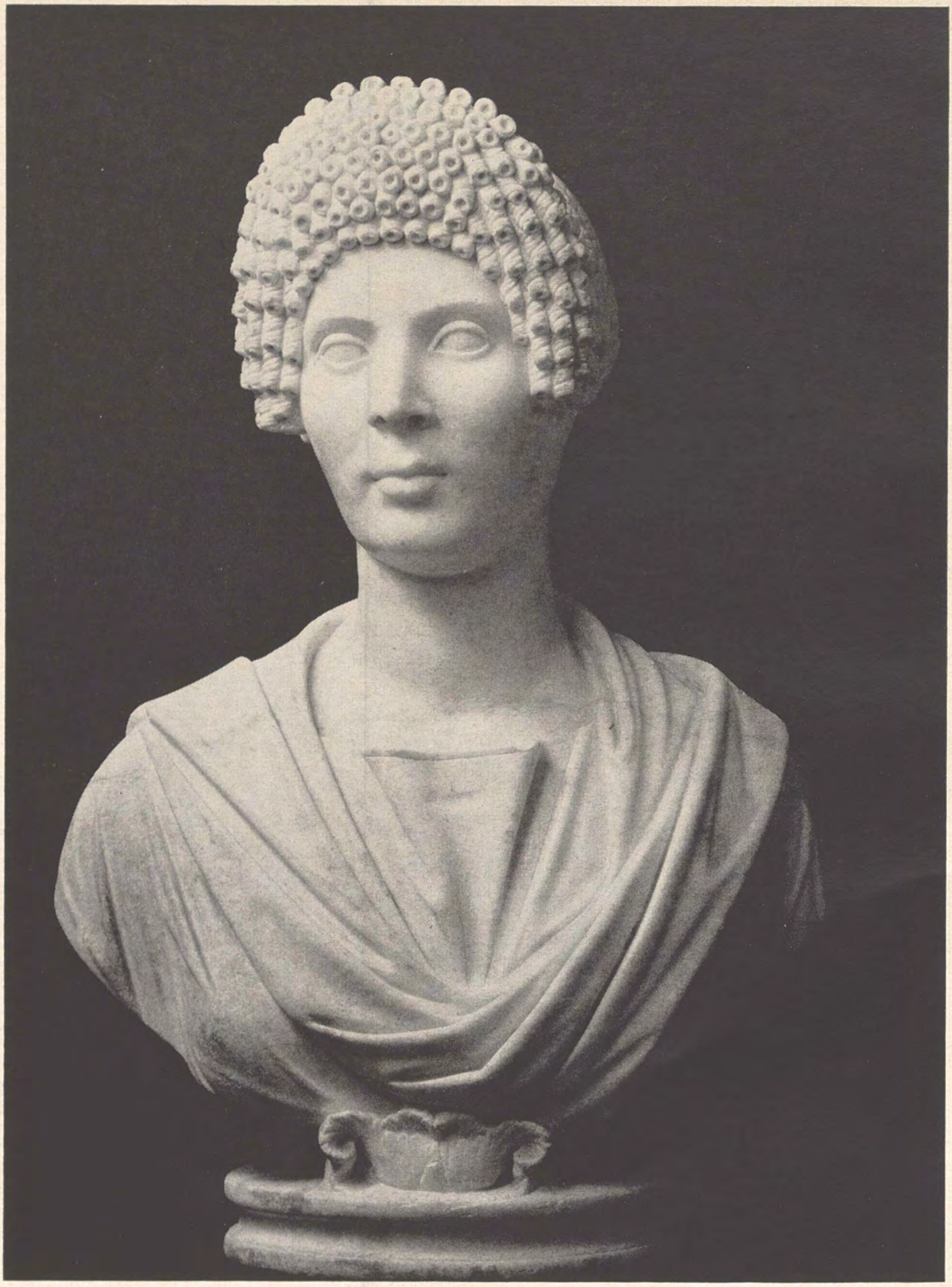
The wiry strength and destructive power of a warrior are well suggested. The head is conventionalized but there is movement in the body and the technique of bronze casting is well understood. This important example is illustrated in all leading books on Etruscan art.



YOUNG ROMAN PATRICIAN

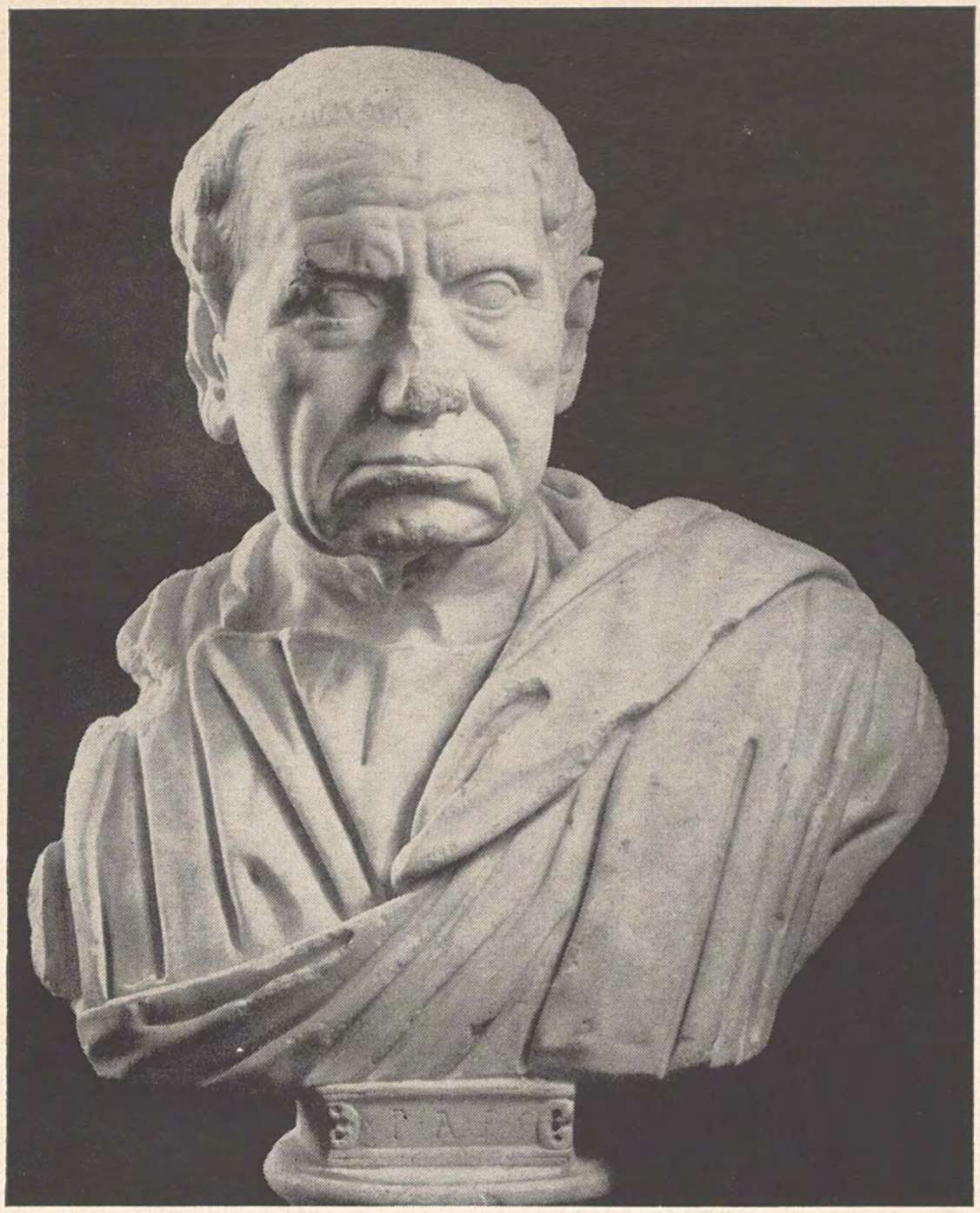
Roman, Early 2nd Century, A.D.
Marble
Height: 65 in.

Formerly in Lord Lansdowne's collection, this superb example of Roman portraiture was found on the site of Hadrian's villa at Tivoli. Only nobility was depicted nude, with a chlamys over the shoulders, but one does not need these attributes to recognize the young patrician; it is seen in the pride and arrogance of his head, in the debauched weakness of his eyes, in the soft, flaccid torso. The fact that the head has never been broken from the body is most unusual in classical examples.



PORTRAIT OF A LADY, Roman, Flavian, 69-96 A.D.
Parian Marble, Height: 25 in.

Aristocratic, completely feminine and with a noble beauty, this unknown woman of the time of the Flavian Emperors is one of the most sensitive portraits of the Roman period, and almost unique in its state of preservation. Not even the preposterous coiffure of corkscrew curls, the height of fashion at the moment, can detract from the appeal of the frankness of the wide-spaced eyes, the delicate flare of the nostrils, the gentle modeling of the cheeks, the generous and humorous mouth, the lovely rounded chin.



PORTRAIT OF A LEGISLATOR

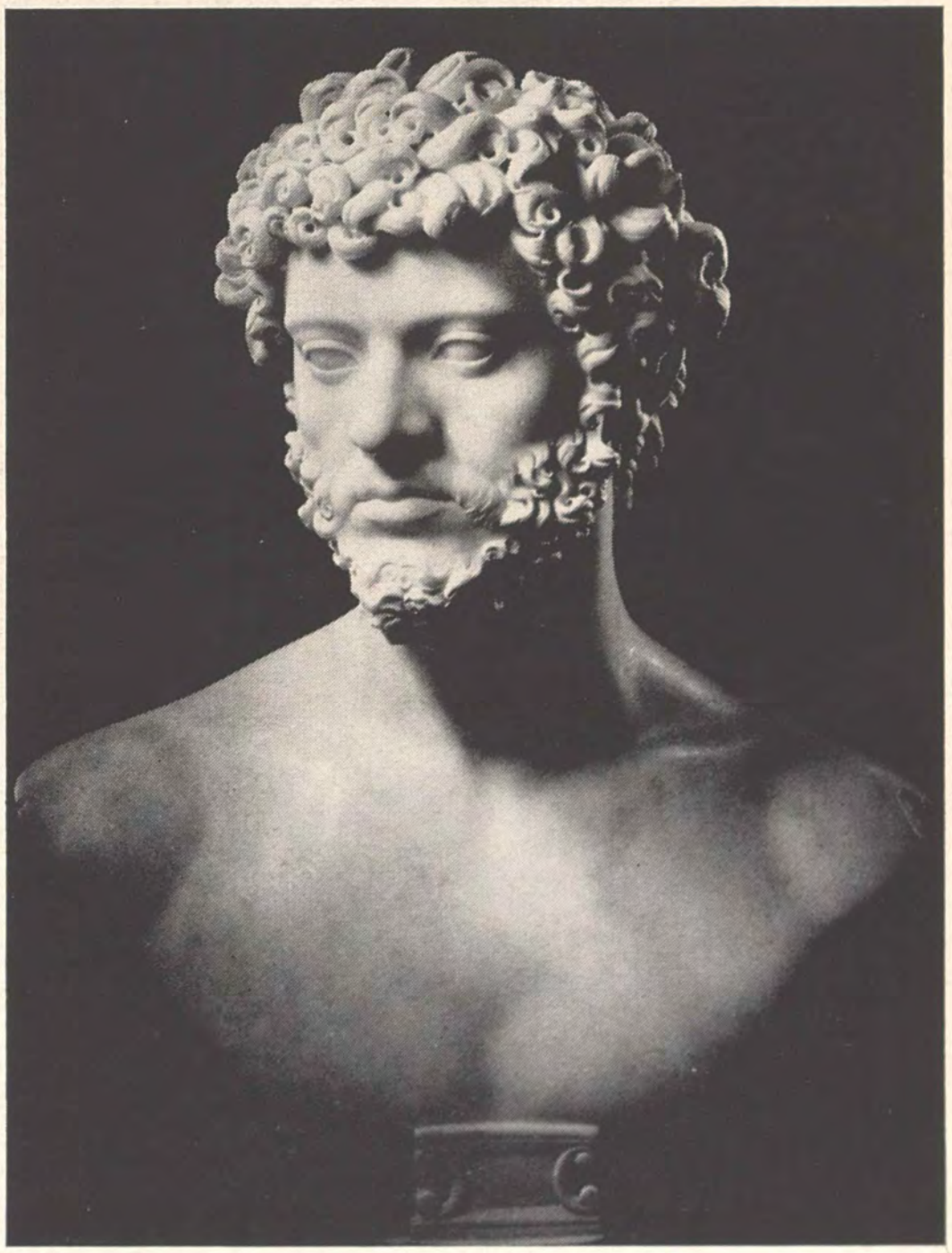
Roman, 1st Century A.D., Marble
Height: 24 in.

The uncompromising honesty of this portrait tells us much of the decline of Rome. The unknown legislator had lived well, if not wisely. One senses his weakness and lack of character, his disagreeable and petulant nature, all traits that contributed much to the final fall of Rome.

PORTRAIT OF LUCIUS VERUS

Roman, 2nd Century A.D., Marble
Height: 27 in.

Lucius Verus was the adopted brother of the Emperor Marcus Aurelius and for a brief period the two ruled Rome together. Lucius was pleasure loving, less interested in the problems of government, and it is indicative that he died at the age of thirty-nine of apoplexy.



RELIEF FROM NIMRUD

Assyrian, 9th Century B.C., Stone

Size: 91¼x71¼ in.

Processions of these colossal winged and horned deities were carved on the inner walls of the court of the Palace of Ashurnasirpal. The deity is performing a religious rite, the fertilization of the date palm, which furnished food. The band of cuneiform writing extolls the virtues of the king and is largely repetitive.

(*Opposite Page*)

PORTRAIT OF HAMMURABI

Babylonian, ca. 2040 B.C., Diorite

Height: 13¼ in.

The ruler of the western dynasty of Babylonia from 2067-2025 B.C., Hammurabi is one of the most illustrious figures of ancient history. He is the first law giver and his code exists on the famous Hammurabi Stele in the Louvre. This is the only life-sized portrait of the King known to date.

SAINT WITH ANIMALS

Coptic, 5th Century A.D., Limestone

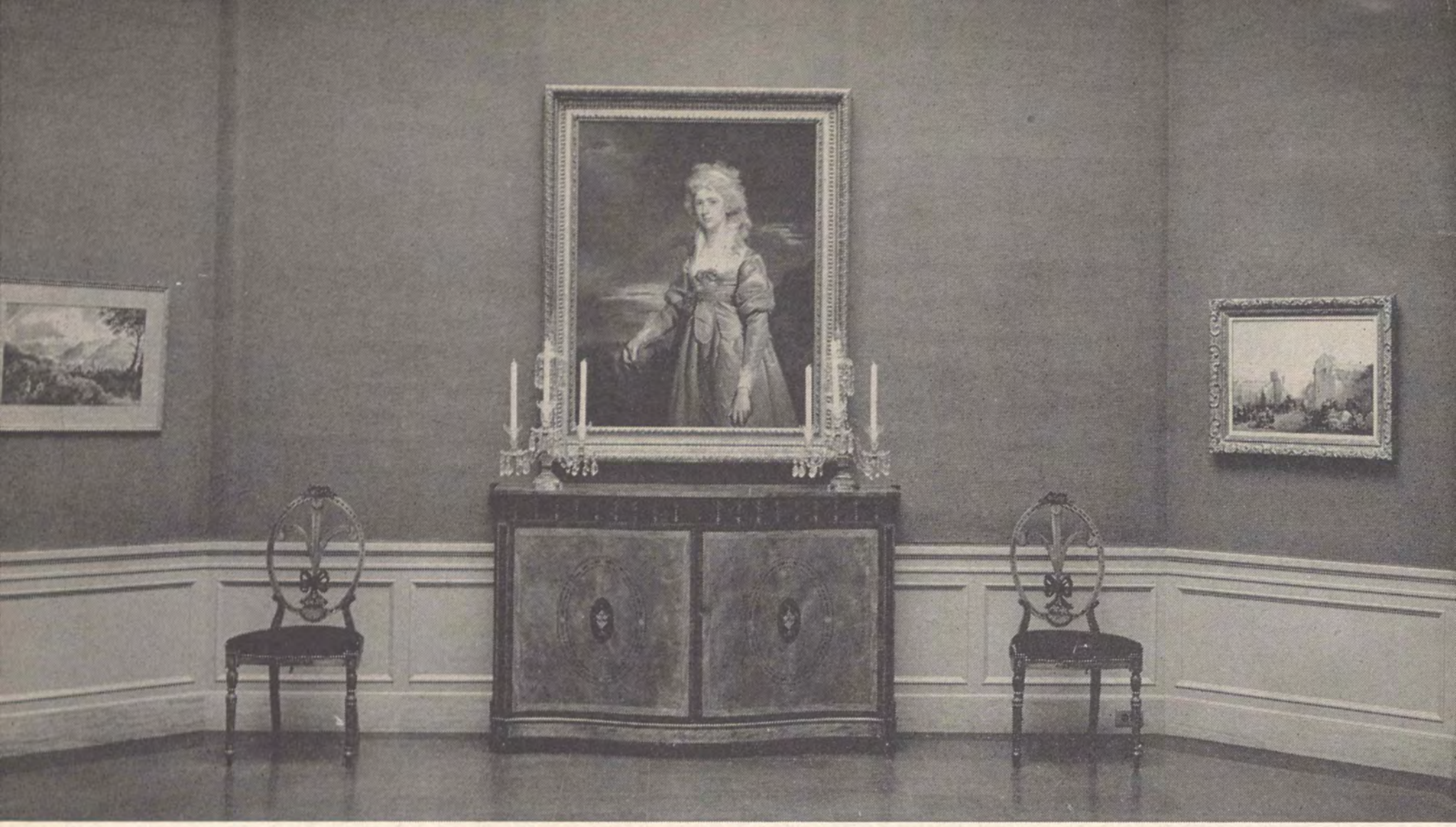
Size: 25½ in. dia.

There is a Near Eastern influence in the handling of the figures and the animals, and an archaic approach in the distortion of the figures to conform to the architectural shape of the tondo. This is no doubt an early representation of Daniel in the lions' den.

THE WINNING OF THE GOLDEN FLEECE

Syrian, 4th-6th Century A.D. Limestone and shell fragments
Size: 41¾x34⅜ in.

The piercing of this bold relief indicates that it was used as a window grille. Although the primitive sculptor may have believed that he was illustrating the story of Adam and Eve and the Garden of Paradise, he was copying an earlier pagan representation of Jason and the Golden Fleece.



PAINTING GALLERY INSTALLATION

THE DEPARTMENT OF PAINTING

The aim of the collection here is to give as comprehensive a survey as possible of the history of painting. The group begins with the 13th century in Italy and the break with the Byzantine formulas by Giotto and his followers. It covers all the important schools from that time to the present. Already a number of the more significant names in the history of pictorial art is represented by fine examples, and it is hoped that each year may see the list grow. As far as is possible, paintings are shown in composite groups with the furniture and other decorative arts of the period.

THE ITALIAN SCHOOL

This was the earliest school to develop in Europe and the one which had the greatest influence on other countries. It was profoundly religious and idealistic, yet it expressed an intense individualism. A new interest in the humanities, a conscious return to Italy's monumental, classical past, brought about the so-called Renaissance movement. The strong, individual city states engendered civic pride while a new approach to religion, the attempt of St. Dominic to make it more rational and the more compassionate and human teachings of St. Francis, made obvious the shortcomings of the stiff, hieratic Byzantine formulas. The first break came in the 13th century in the humanization of Cimabue and was carried further by the great Giotto who, completely conscious of classicism and with a renewed interest in man and nature, founded modern art in the Tuscan city of Florence in the first quarter of the 1300's. His many followers, Daddi, the Gaddi, Orcagna, carried on his teachings through the 14th century but in the end capitulated to the grace and line of the Sienese. At the beginning of the 15th century,

Masaccio redirected painting into the paths begun by Giotto and there followed a period of fifty years of experimentation, when the laws of perspective were rediscovered, human anatomy studied and understood, the validity of a background of native landscape realized, and the technique of oil painting perfected. The fruits were summed up at the end of the century in the work of the men of the High Renaissance, Leonardo, Raphael and Michelangelo. After a brief period of the over-refined painting of Bronzino and his fellow Mannerists, the supremacy passed to the north, to the city of Venice. Here the Bellini Family and Carpaccio had laid the foundations for this great school of color and sumptuous pageantry which reached its culmination in the work of Titian, Veronese and Tintoretto.

Because of the preponderant influence of the Church, the center of art gravitated to Rome in the 17th century. The movement is called the Baroque and its chief characteristics are the dramatic lighting and realism of the Neapolitan school, an exaggeration of heroic, contorted bodies that crowd the pictorial frame, ampler draperies, a tendency to compose on crossing diagonals and above all an illusionism that pushed depth and perspective to extremes. Later, while the Baroque was spending itself in Rome, three men, Feti, Lys and Strozzi who were not natives, migrated to Venice. Their fresh vision, a refined and more pastel palette, an interest in the manipulation of pigment and above all a sense of decoration resulted in the brief revival during the 18th century of the full beauty of the Venetian school and Italy achieved its last expression of great painting in the exquisite work of Tiepolo, Guardi, Canaletto and Longhi.

MADONNA AND CHILD ENTHRONED

Master of the Magdalene, Italian, 13th Century

Size: 13⅞x12 in.

In an extraordinary condition, this panel by the important Master of the Magdalene, who painted in Florence in the third quarter of the 13th century, still retains many of the Byzantine formulas. These are seen in the stylized pattern of the features of the Madonna, in the architecture of the throne and the repetition of the features of the small figures. Yet the playful gesture of the Child and the tender way the Madonna holds His foot indicate that the teachings of St. Francis are beginning to take effect in painting. The panel was formerly in the Kaiser Friedrich Museum.

ENTHRONED MADONNA

Italian School, Late 13th Century

Size: 90½x75 in.

More monumentally conceived and brilliant in the rich scarlet of the Madonna's robe, the break with Byzantium is becoming apparent here. The throne is still Gothic, and there is gold cross-hatching on the robe of the Child, but the Madonna is presented as a human being, the folds of the drapery are convincing and her features are no longer a pattern. It is proper that the Enthroned Madonna, now become a mother in the true sense, should be flanked by St. Francis and St. Thomas Aquinas, the two churchmen who did most to humanize religion. The tiny figures in the foreground are donors and this is one of the first examples of their appearance in Italian painting.

SAINT JOHN THE EVANGELIST

Bernardo Daddi (ca. 1290-1355), Italian

Size: 37½x17½ in.

Daddi was one of the closest followers of Giotto and retained many of the master's characteristics. This panel no doubt formed part of a great altarpiece of similar wings.

MUSICAL ANGELS
Italian, ca. 1425
Size: 58¼x33½ in.

These panels were once the wings of a great altarpiece, with an enthroned Madonna in the center. From left to right, the angels are playing the lute, psaltery, portative organ and harp. The slim elegance and graceful, calligraphic line are characteristic of the Sienese school.

MADONNA OF HUMILITY

Don Lorenzo Monaco, (ca. 1370-1425), Italian

Size: 44¼x26 in.

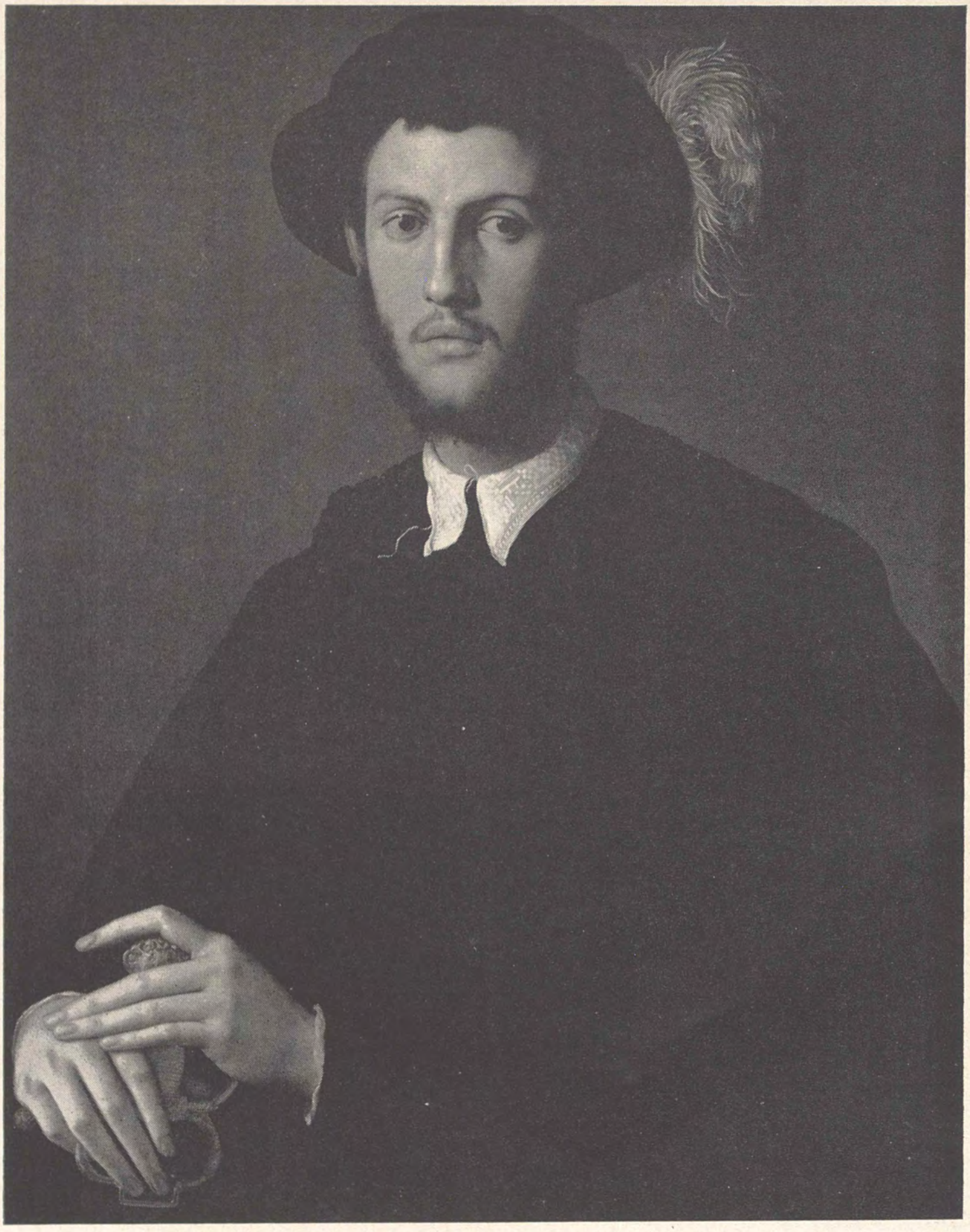
The devout monk, Don Lorenzo, learned his painting trade in Siena, the City of the Virgin, whose school was marked by its exquisite charm and delicate line. Most of his artistic life, however, was spent in Florence where he painted many examples of the Madonna of Humility, the new version of the Virgin, no longer austere and enthroned, but tender and accessible and seated on a cushion on the floor. The use of a gold-patterned white robe for the Madonna is also an innovation, and the designs of the several brocades are so clearly drawn that they can be recognized and catalogued.

MADONNA AND CHILD WITH THE INFANT SAINT JOHN

Lorenzo di Credi, (ca. 1459-1537), Italian

Size: 40¼x28¾ in.

All the richness, all the contributions of the Renaissance are summed up in this panel which gives a first impression of a tonal harmony of blues and lavenders. It was painted while the artist was quite young, while he was still strongly under the influences of his master Verrocchio and his fellow student Leonardo. There is complete mastery in the linear draftsmanship, and the loving care with which the myriad field flowers are painted shows a kinship with nature. Especially interesting is the misty view of 15th century Florence in the background. A drawing for the drapery of the Madonna is in the Uffizi Collection.



PORTRAIT OF A YOUNG MAN

Bronzino (Angelo Allori, 1503-1572), Italian

Size: 33¼ x 26⅝ in.

The identity of this ingratiating young man is not known. That he is a Florentine we can be sure, and his costume is that of the middle 16th century, reflecting in its rich but somber elegance the reform in dress begun by the Emperor Charles V who forbade his courtiers to squander vast sums on sumptuous gold brocades and elaborate fluted collars.

CHRIST AND THE CENTURION, Veronese (Paolo Cagliari, 1528-1588), Italian
Size: 56x82 in.

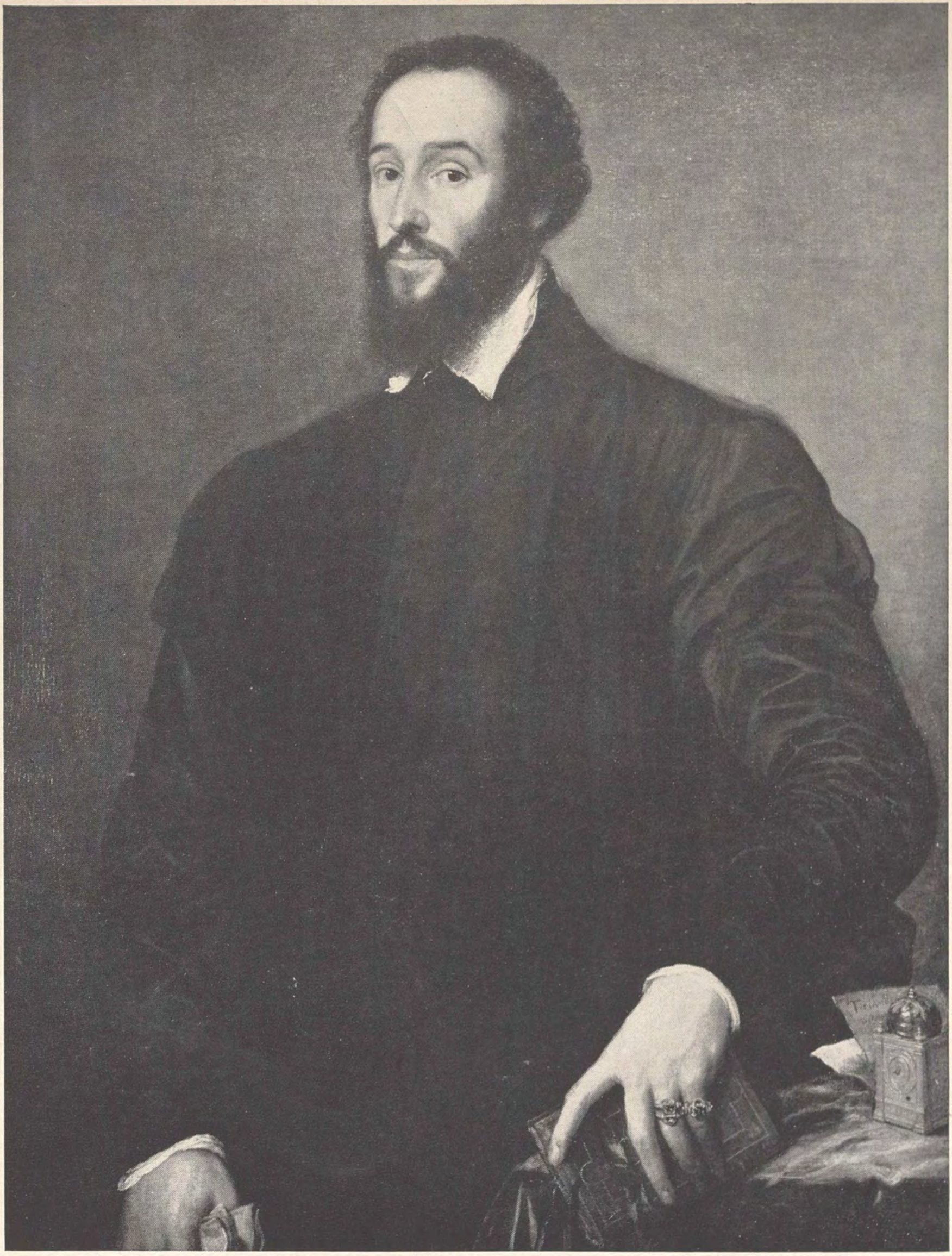
The great religious panels of Veronese are often an echo of the brilliant pageantry of Venice in the 1500's. There are several versions of the appeal of the Roman Centurion to Christ on behalf of his ill servant. The Roman has been identified as the Doge Barberigo and the two soldiers to the right are obvious portraits. Although Christ and His disciples are painted with devout sincerity, note the subtle compositional lines that focus all attention on the face of Barberigo.

PORTRAIT OF TOMMASO CONTARINI

Tintoretto (Jacopo Robusti, 1518-1594), Italian

Size: 68¾ x 42⅛ in.

Tintoretto, of humble birth, never left his native Venice and achieved a series of enlightening portraits of his contemporaries. Contarini was an admiral and a diplomat who was sent to Rome to intercede with the Pope. He came of a noble family, which gave eight Doges to the State and in the great battle of Lepanto in 1580 in which he himself fought, six others of the same name also took part.



PORTRAIT OF ANTOINE PERRENOT DE GRANVELLE

Titian (Tiziano Vecelli, 1477-1576), Italian

Size: 44⅛x34¾ in.

The suave, polished diplomat, Granvelle, was chief minister to the Emperor Charles V, the Archbishop of Mechlin and the hated and reviled Governor of the Netherlands. He met Titian in Augsburg in 1548 when the Venetian was painting the portrait of the Emperor, and he and the minister became good friends. He arranged the marriage between Mary of England and Philip II of Spain. Critics have called the painting of the left hand one of the supreme achievements of the Renaissance. Note the signature of the artist on the paper behind the clock.

SAINT CECILIA, Bernardo Strozzi (1581-1644), Italian
Size: 68x48¼ in.

The Genoese Strozzi, who spent the last years of his life in Venice, contributed much to the importance of the school of painting of that city in the 18th century. The piquant beauty of the Saint, the luscious richness of the pigment and brush stroke, the gray blues and wine reds are all typical of his very personal talent. The Saint is identified by her martyr's palm and the several musical instruments.

THE MARTYRDOM OF SAINT BARTHOLOMEW

Giovanni Battista Pittoni (ca. 1687-1767), Italian

Size: 27½x14½ in.

The flaying of the Apostle Bartholomew is here depicted with a restraint that does away with much of the horror of the scene. This is a study for the large altarpiece by Pittoni in a church in Venice.

THE PEARL OF GREAT PRICE

Domenico Feti (1589-1624), Italian

Size: 24x17⅜ in.

Almost Dutch in its genre quality, this panel illustrates the parable of the Pearl of Great Price from the Book of Matthew. The rococo nuances of Feti's colors and the rich impasto of his brush stroke were a great influence on Venetian painters of the 1700's.

ENTRANCE TO THE GRAND CANAL, VENICE

Francesco Guardi (1712-1793), Italian

Size: 18½x25½ in.

The flashing, facile brush and the luminous, opalescent tones of Guardi did full justice to the fairy-like beauty of his native Venice. One sees the monumental Dogana topped by its gilded statue of Fortune. Next comes the bulk of a Seminary, and finally the dazzling white church of Santa Maria della Salute, built by the grateful Venetians when they were saved from a plague.

APPARITION OF THE ANGEL TO HAGAR AND ISHMAEL

Giovanni Battista Tiepolo (1696-1770), Italian

Size: 33x41½ in.

Tiepolo was the last of the great giants of Italian painting. The tender, haunting beauty of his feminine types is seen in the features of Hagar as she pleads with the angel for her son.

THE SPANISH SCHOOL

Spanish painting is an almost unrelated expression. It is a composite of many influences, yet it is always unmistakably Spanish. It rarely conforms to the aesthetic standards of other schools and is often marked by license and lack of restraint. Coming from the stronghold of the Inquisition and the Counter Reformation, its fervently religious character often has an added gravity that becomes morbid and stresses the suffering of martyrdom. Its everyday approach to Biblical subject matter is the opposite of the idealism of the Italian school.

In the Romanesque period, Spain developed a school of fresco painting, strongly influenced by that of France, that vies in importance with the great cycles painted in Italy. This continued into the Gothic period with the addition of panel painting, and in the late 14th and early 15th centuries, the influence of Italy became more obvious. At times a strain of Flemish or Teutonic realism mingled with the idealism of Italy and this is especially seen in the great *Altarpiece to the Virgin*, one of the finest and most complete of its period out of Spanish collections. For the next one hundred years, Italian or Flemish influences dominate the several local schools and only in the latter part of the 16th century does painting become native again under Ribalta and Ribera. Far greater at this time is El Greco, so strangely modern in his subjective approach and perhaps the most Spanish of all in spite of his Greek birth and Venetian training. His emotional nature was strongly moved by the religious extremes he found in Toledo and his finest work was produced there.

The 17th century was the golden age of Spanish painting, as it was of literature. Its more purely religious note was sounded by Murillo, who could also paint the street urchins of Seville with understanding. Spain's foremost painter and one of the world's greatest technicians was Velazquez, whose superbly impressionistic brush, preoccupation with light, and ability to present a complete character study are seen in a series of masterly court portraits, battle scenes and imposing canvases of an almost genre nature. Zurbaran excelled in the craft of the painter, especially in rendering textures. His religious canvases are more restrained and poetic than with most of the artists of Spain.

After the death of Velazquez and Murillo, there was no significant painting in Spain for almost one hundred years. Then Goya created his great personal style of his own initiative; there was no master with whom he could study and there were few foreign influences. One is always conscious that Goya is a Spaniard. With his series of superb portraits, in which he reveals character with perhaps the cruelest brush of all times, with his few religious works and with his genre subjects, he ends the story of Spanish painting on a brilliant note. Mention must be made of his graphic work, to many even more important than his painting, and the Gallery is especially rich in representation here.

THE PENITENT MAGDALENE

El Greco (Domenico Theotocopuli, 1541-1614), Spanish

Size: 41x33½ in.

Although the tradition of Byzantium was the background of El Greco and he was trained in the splendid pageantry of 16th century Venice, he did not come into his own until his residence in Toledo, Spain. Here he became the leading exponent of the Counter Reformation of the Church, stressing the ecstatic martyrdom of the Saints, devising a new expressionist approach to his subject matter. The Penitent Magdalene is pictured at the moment when the skies open and she has a vision of heaven and her forgiveness.

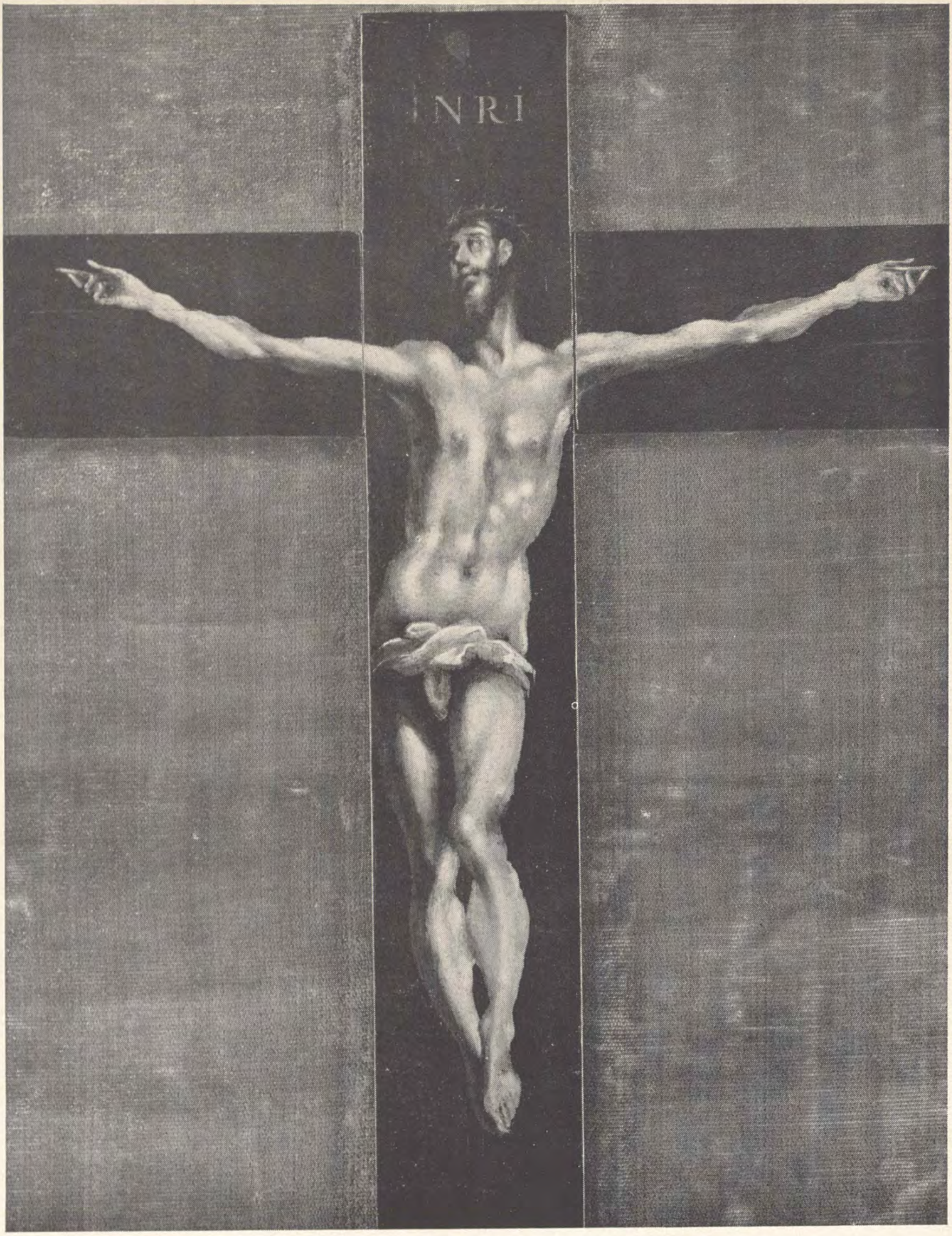
(*Opposite Page*)

ALTARPIECE TO THE VIRGIN (Detail)

Circle of Pedro Nicolau and Andres Marzal de Sas
Spanish, 15th Century

Size: 13 ft. x 9 ft. 5¾ in. Detail: 80 in. x 45½ in.

This central panel from our great Altarpiece presents a monumental and pensive Madonna holding a mischievous Christ Child. The adoring and chanting angels form a great halo about the Virgin, adding gaiety and joy in the brilliant and varied colors of their robes and a decorative touch in the crescent arcs of their wings.



CRUCIFIXION

El Greco (Domenico Theotocopuli, 1541-1614), Spanish

Size: 17⅛x11¼ in.

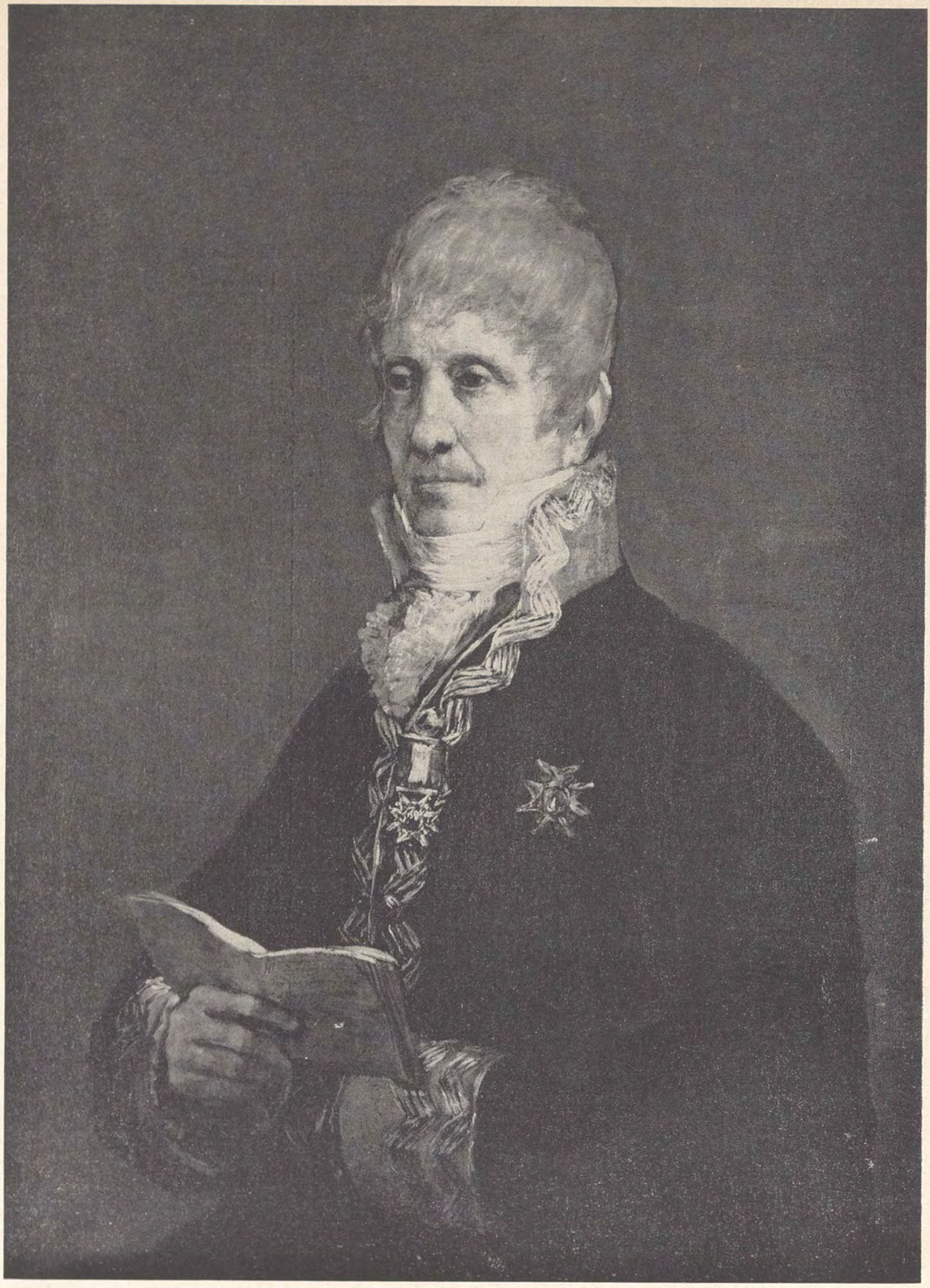
From its small size, this Crucifix must have been painted for a private chapel. It comes late in the life of El Greco and we see his slim, attenuated canon that expresses a yearning towards the heavens, and especially effective are his personal, flame-like brush strokes which suggest the writhing pain and agony of the crucified Christ. It is thinly and swiftly painted, with the dark tones of the wood ground used for shadows.

THE LITTLE CONCEPTION

Bartolomé Esteban Murillo (1618-1682), Spanish

Size: 54¾x46 in.

Murillo was the most devout of the painters of Spain's golden age. His fine talents, clear fresh palette and almost classically perfect drawing were devoted to an extensive series of versions of the Immaculate Conception. The Virgin is depicted as described in the Apocalypse, clothed in the sun, the crescent moon at her feet and her head bowed humbly.



DON IGNACIO OMULRYAN Y ROURERA

Francisco Goya y Lucientes (1746-1828), Spanish

Size: 33¼x25¼ in.

Omulryan was Minister for the Colonies in the corrupt government of Charles VII. Goya has painted him with cruel, unflattering truth. The canvas is dated 1815, the year of the Peace of Vienna and the end of the Napoleonic wars. Goya becomes a technical innovator here, proceeding from a black underpainting up to the lights and flesh tones.

THE FRENCH SCHOOL

French painting is marked by an extraordinary vitality. The promise of the superb school of fresco painting and miniatures that developed in the late Gothic period was unfortunately retarded by civil and foreign wars. There was fine painting in isolated sections of France in the 15th and 16th centuries but it was not until the 17th century that a truly national school appeared and, once formulated, it has continued with vigorous progress up to the present time. France often succumbed momentarily to outside influences, but her artists never lost sight of their greatest heritage, the exquisite taste and refinement that have always been characteristic of the art of that country.

It is only in the past fifty years that early French panel painting has been separated from that of Flanders and the names of Broederlam, Malouel, Fouquet, Bourdichon, Froment and the Maître de Moulins have emerged as real personalities and definite works associated with them. They all have a native flavor that sets them apart from the work of Flemish artists.

The 16th century saw France again torn by internal wars and painting was neglected, but the revealing portraits of Jean and Francois Clouet and of Corneille de Lyon kept the tradition alive. Later in the century the brief predominance of Italy in the School of Fontainebleau could not stifle the earlier promise.

The French Academy in Rome was founded in the 17th century and hereafter all artists of promise had the opportunity to go there to study. It is true that an infatuation for classical Rome, the full color of the Venetians and the animation of the Baroque illusionists influenced Poussin, the first great French painter, but his faultless sense of composition and his more mental approach to painting are purely Gallic. His contemporary, Claude Lorrain, may be considered the father of French landscape and his fairly factual transcriptions of nature are full of imagination and drenched with atmosphere. More truly native, Philippe de Champaigne, Charles Le Brun and Rigaud established the tradition of court portraiture. Only the Le Nain Brothers remained aloof from official painting and in their sympathy and understanding of the little people, emulated the Flemish Brueghel.

In the 18th century French painting assumes a truly national flavor. It was a period of superb craftsmanship, graceful, feminine, exquisite, even when frivolous. The new note was given by Watteau in his hauntingly nostalgic canvases and carried on by his followers, Pater and Lancret. Boucher was perhaps the most characteristic of his century in stressing the dominant feminine note and Fragonard was the most tender and refined.

Only the bourgeois Chardin refrained from the frivolous elegance of court painting and turned his extraordinary talents to the homely genre scenes and the life he knew best. Literature led a reform in morals and this note is seen in the work of the sentimentalist Greuze. Hubert Robert successfully continued the tradition of landscape of Claude and made popular a whole school of paintings of romantic ruins.

ILLUMINATION FROM
A BOOK OF HOURS

French, ca. 1430
Size: 8x6 in.

Brilliant colors, diapered backgrounds, delicate vine traceries and the use of rich, heavy gold leaf are typical of early illuminations of manuscripts.

Momentarily the evolution of French painting was diverted by the neo-classicism of David and Ingres, yet in spite of their preoccupation with earlier schools, they both produced superlative painting. Now movements followed each other in rapid succession: the romanticism of Delacroix, the realism of Courbet, the *plein air* painting of the Barbizon group. The most important contribution, and the logical goal of painting, was impressionism with its concern with light and color. Its first manifestations are seen in the distinguished work of Manet and ably carried forward by Renoir, Pissarro, Seurat and Monet. The end of the century saw such great individualists as Van Gogh, Cezanne, Gauguin and Degas who cannot easily be classified but whose work, after more than half a century, remains distinctive and significant, and part of the progressiveness always associated with French painting.

MADONNA AND CHILD

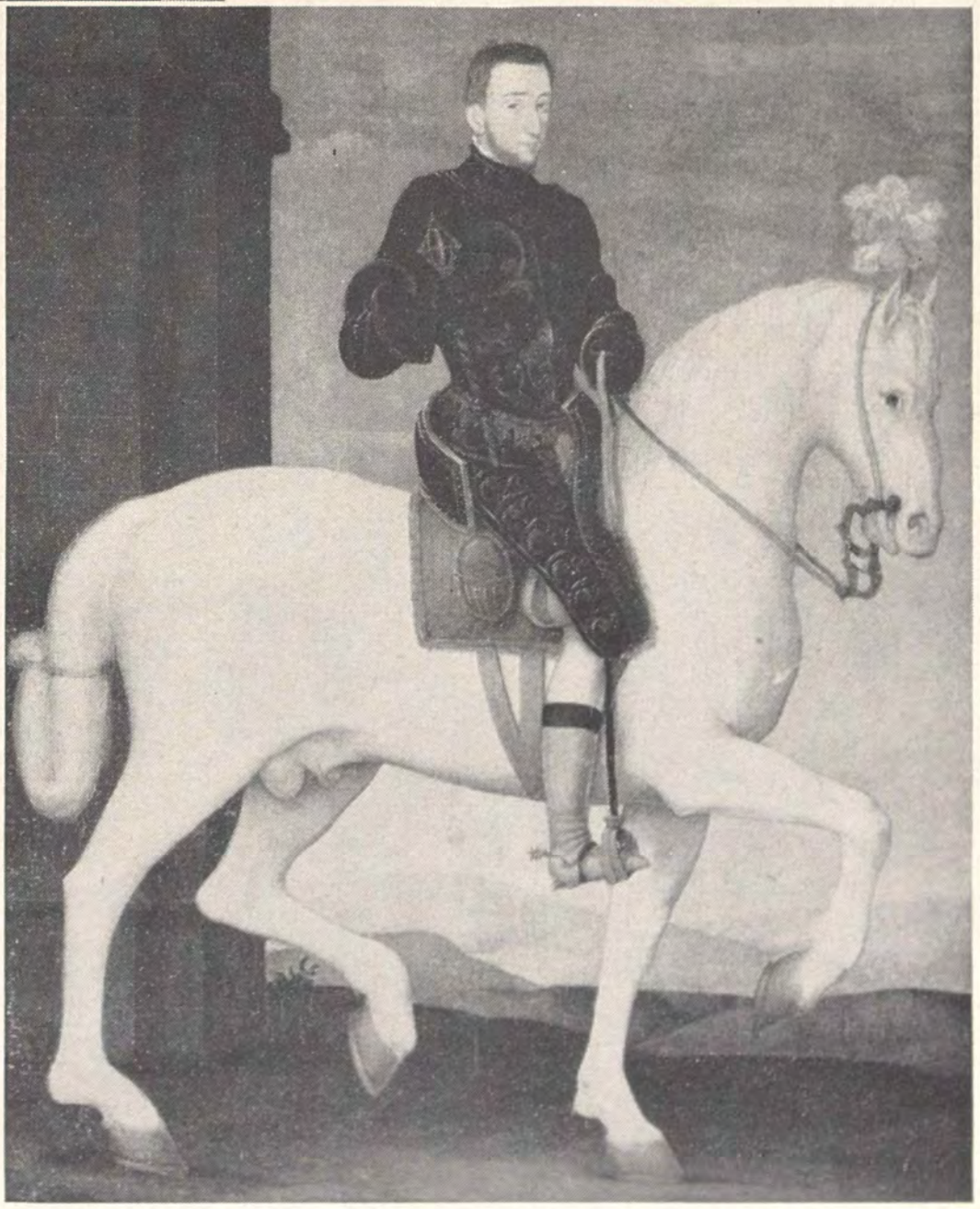
School of North France
15th Century
Size: 24x13½ in.

This early representation of the French school comes from near Rouen and bears the coat of arms of the Roxel de Medawy family. There are Flemish influences in the meager Child and the long and tapering fingers, but purely French are the delicate oval of the Madonna's face and the charm and refinement of her features.

HENRY II ON HORSEBACK

Francois Clouet (1522-1572), French
Size: 10⅜x8⅜ in.

Clouet has represented the meek son of Francis I clad in somber black, on a white charger—the two colors of his mistress, Diane de Poitiers. The painting has the detail and scale of a miniature and is the pendant for a panel of the same size and also by Clouet, of Francis I in the Louvre.



LANDSCAPE WITH A PIPING SHEPHERD

Claude Lorrain (Claude Gelée, 1600-1682), French

Size: 20¾x27 in.

This is a fairly literal transcription of the countryside near Rome that Claude knew and loved so well. He is the first artist to paint the actual sun into his landscapes and he has succeeded exceptionally well in creating the golden haze of late afternoon. This painting is No. 172 in the "Liber Veritatis," a collection of drawings made by Claude of all his paintings to discourage contemporary copyists.

(Opposite Page)

TRIUMPH OF BACCHUS, Nicolas Poussin (1594-1665), French

Size: 50½x59½ in.

One of several bacchanals commissioned in 1639 by Cardinal Richelieu for the Chateau de Reuil. Poussin was still in Italy and the strong influence of classical Rome is seen in the treatment of the nudes and in the river god in the foreground. The palette suggests that of the Venetians yet the ordered intellectuality of the composition points to a French mind.

PERFECT HARMONY

Jean Baptiste Pater
(1695-1736), French
Size: 15¾x11⅞ in.

Pater was one of the few pupils of the master, Watteau. The exquisite palette, the delicate charm and the slightly nostalgic mood of the scene would lead one to conjecture that it must have been done closely under the direct influence of the master. There exists in a Paris private collection a slightly different version of this subject from the hand of Watteau.

DANCING CHILDREN

Antoine LeNain (1588-1648), French, Size: 13x16½ in.

Most 17th century painting was official and aristocratic, revolving about the court. Only a small group of artists, influenced perhaps by the Dutch genre painters, turned to the common people as subject matter. The three LeNain brothers were the finest of this group and, in their sympathetic and understanding approach to the peasant and the poor, they are forerunners of Chardin and Millet.

TERRACE OF THE CHATEAU DE MARLY

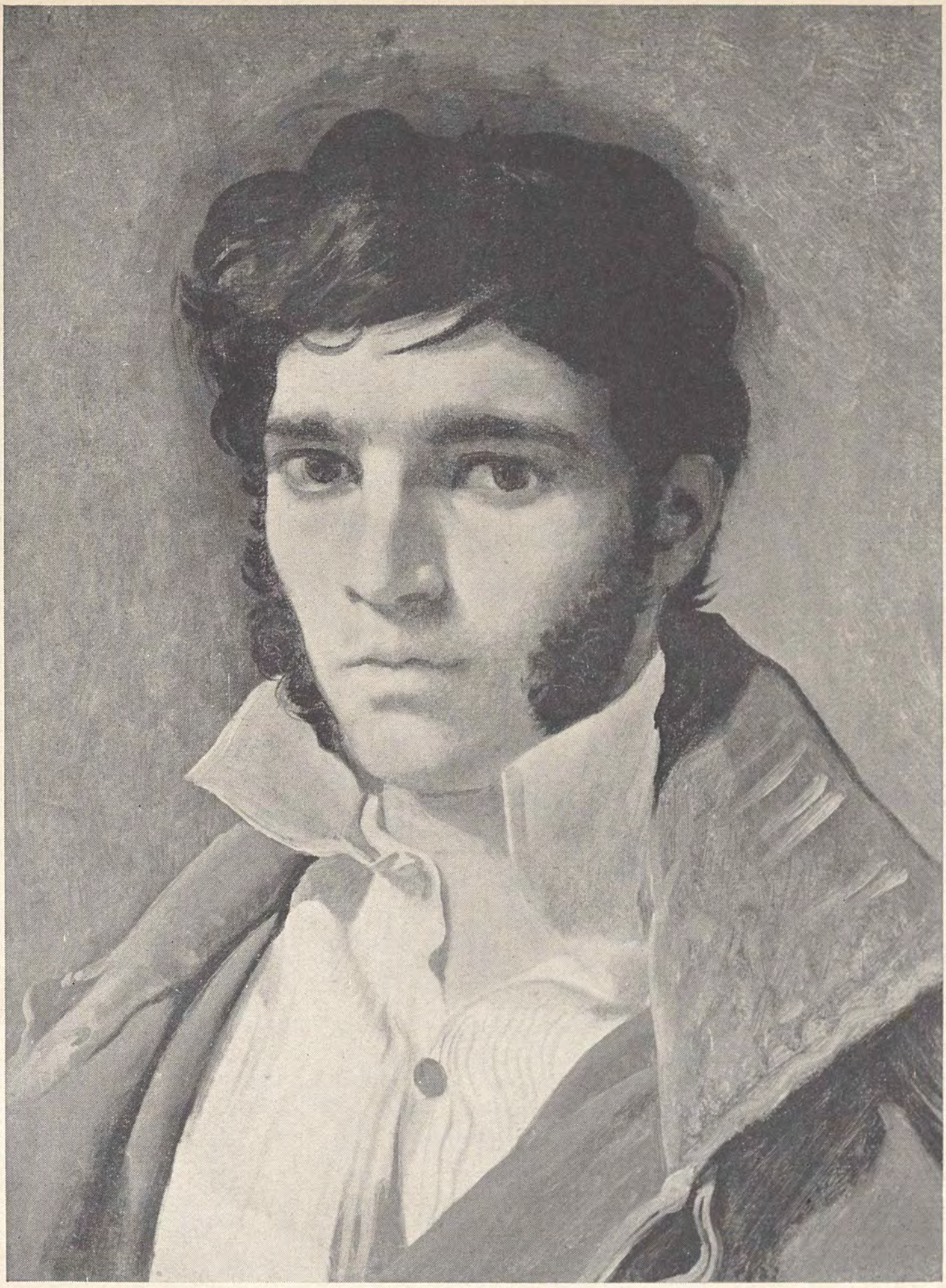
Hubert Robert (1733-1808), French Size: 35½x52⅛ in.

Hubert Robert ably carried on the tradition of landscape begun by Claude. When exhibited in Paris in 1934, this was adjudged by the critics as the artist's finest landscape. The statue to the right, a seated Mercury by Pigalle, was carried to Berlin by the Germans after the fall of Paris in 1871.

JUPITER IN THE GUISE OF DIANA AND THE NYMPH CALISTO

Francois Boucher (1703-1770), French Size: 22½x27½ in.

Boucher sums up the full 18th century in France. His lovely feminine types, their long slim bodies with roseate flesh, his personal greens, blues and pinks, recall Pompadour and Du Barry and their dominance over the court. The still life passages and textures are worthy of Chardin.



PORTRAIT OF PAUL LEMOYNE

Jean Auguste Dominique Ingres (1780-1867), French

Size: 18⅝x14½ in.

In 1808 LeMoyne won the Prix de Rome in sculpture, which allowed him to study at the Villa Medici while Ingres was working there in painting. This portrait, little more than a sketch and certainly done directly from life, was painted while they were both in Rome and Ingres gave it to LeMoyne.

(Opposite Page)

THE BUBBLE BLOWERS

Jean Baptiste Chardin (1699-1779), French

Size: 24¾x32½ in.

Continuing the genre interests of the LeNain Brothers, Chardin was a far finer technician and an innovator in his attention to rendering textures, in his knowledge of reflected light and color. Note the tactile variation of the flesh, the wet soapiness of the bubble. Also, his understanding of human nature, the older brother monopolizing the child's toy.

THE WILLOW GROVE

Jean Baptiste Camille Corot (1796-1875), French

Size: 16¼x24 in.

The mid 19th century public loved Corot's landscapes with their feathery, soft green foliage, their expanse of cloud-dotted sky, the small pool of reflecting water near Ville d'Avray and the inevitable spot of bright red on his tiny secondary figures. With this same formula, he produced hundreds of canvases.

PORTRAIT OF JO

Gustave Courbet (1819-1877), French

Size: 21¼x25½ in.

Courbet, the realist, and Whistler, the aesthete, passed the summer of 1865 together on the English Channel. With them was Whistler's friend, Joanna Abbot, the vibrantly beautiful Irish girl. Her vivid coloring fascinated Courbet and he painted her a number of times, appreciating her robust beauty far more than did Whistler, who portrayed her as his ethereal White Girl.

PORTRAIT OF LINE CAMPINEANU

Edouard Manet (1832-1883), French

Size: 22x18¼ in.

Nowhere else is Manet's ability to catch the momentary expression of a personality better seen than here. Line Belliot, later Mme. Campineanu, was the daughter of Manet's physician in his last illness and evidently often visited the distinguished patient with her father. Manet has epitomized a well-bred French child; she is piquant, intelligent, alert and perhaps even a little precocious.

HEAD OF A PEASANT

Vincent Van Gogh (1853-1890)
French
Size: 17½x13¼ in.

Discouraged by his failure as a missionary to the Belgian coal miners, Van Gogh returned to his family in Neunen in 1884. Here he made friends with the peasants, especially the group who raised potatoes. He decided to paint a large canvas "The Potato Eaters," and as a preparation, carried out dozens of swift portrait heads of which this is one. The colors are those of the earth, the features are heavy and brutal, but because of his sympathy with the man, Van Gogh has accomplished a real personality.

STUDY FOR "THE BATHERS"

Georges Seurat (1859-1891), French
Size: 6¾x10½ in.

In the goal for perfection that he had set for himself, Seurat made countless small studies before he approached his few, monumental compositions. In this study for the grandiose "La Baignade" in the Tate Gallery, he abandons the tiny dots of his pointillist method and with a broader brush creates a group of bathers on the banks of the Seine River with jewel-like colors and flashing light.

THE OLIVE GROVE

Vincent Van Gogh (1853-1890), French

Size: 28¾x36¼ in.

Van Gogh was still in the asylum at Saint-Remy when he painted this version, perhaps the finest of the series devoted to olive groves. His intense, introspective nature sensed the religious significance of the olive orchard and its association with the agony of Christ at Gethsemane, and so he could paint tree trunks that twisted and were tortured as in pain and leaves that writhed in flame-like convolutions.

REVERIE

Paul Gauguin (1848-1903), French

Size: 37x27 in.

This is a portrait of Tehura, Gauguin's native wife, whose calm beauty and rich golden skin were an inspiration for many canvases. It was painted in Tahiti in 1891, the year of his first visit there, when he was fascinated by the brilliant, tropical colors of the island.

(Opposite Page)

LA MONTAGNE SAINTE-VICTOIRE

Paul Cezanne (1839-1906), French

Size: 25½x32 in.

The mountain Sainte-Victoire rises as a great bulwark beyond Cezanne's native Aix. He has left hundreds of careful studies of the mountain and a few fully achieved canvases as here, in which we see his very personal brush stroke, superb color, and the solidity of his painted world.

THE GERMAN, FLEMISH AND DUTCH SCHOOLS

The Northern schools of painting were strongly realistic. Their art, based on manuscript illumination, was marked by consummate craftsmanship, keen observation of nature and great attention to detail. The more fluid and brilliant oil technique was perfected here by the Van Eycks in the first part of the 15th century and the enamel-like surface which could be achieved remained a distinct characteristic of the north.

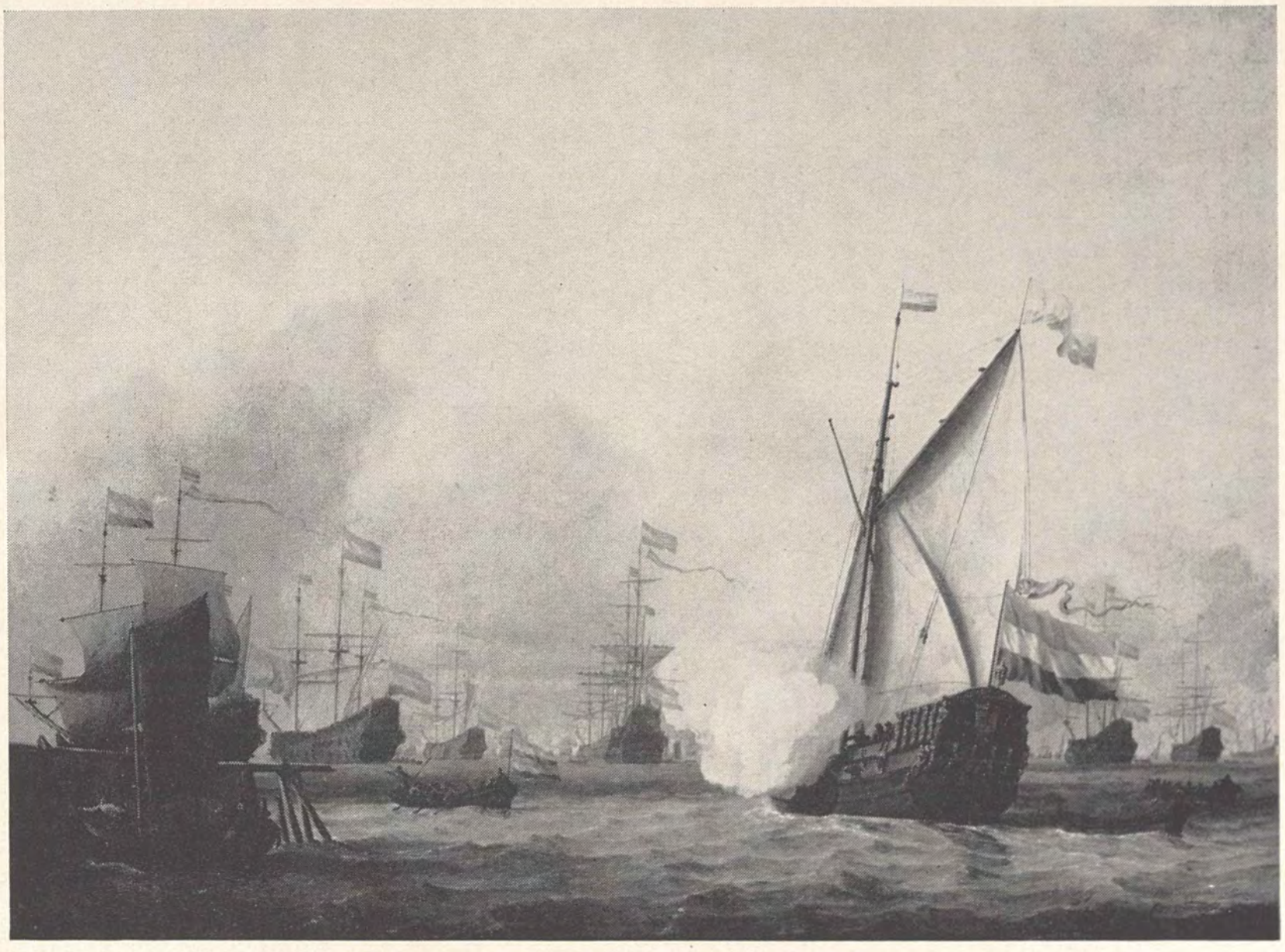
Flemish painting falls into two distinct periods. The earlier, that of the 15th and early 16th centuries, has been called "The Last Flowering of the Middle Ages." Medieval it is in its naive and sincere piety, in its love of pageantry and in its austerity and aloofness. Having developed from the miniature technique of book illumination rather than from the monumental technique of frescoed wall decoration as was the case in Italy, early Flemish painting is always minute in detail, jewel-like in color and surface quality, and precise in composition and arrangement. The greatness of this school with its profound masters such as Jan van Eyck, Roger van der Weyden and Memling made it the inspiration of all European art north of the Alps until the 16th century when Italian painting became the artistic loadstone of the Continent. Not only were the German and Dutch schools dominated by Flanders in medium and in subject matter, but England and particularly France and Spain were its artistic debtors. It was through Spain and the Spanish dominated provinces of Sicily and Naples that the Flemish oil technique was introduced into Italy where it was further developed into the brilliant Venetian mode.

The second distinct period of Flemish painting is that of the 17th century or the High Baroque, as exemplified by Rubens and Van Dyck. Between the early and the late periods the painters of Flanders were trying to absorb Italian design and grandeur of conception, but still retained their native technique and love of genre and detail. The two are rather incompatible and one feels the national tensions in artists such as Van Cleve. Pieter Brueghel the Elder is the one exception to this. A peasant by birth, he always expressed in his paintings the native love of the soil and confined himself to the struggling people of Flanders.

Rubens, on the other hand, was almost cosmopolitan in his greatness. He was born in Cologne whither his Protestant family had fled from religious oppression; he studied in Italy where his first great patron was the Duke of Mantua; he traveled to Spain, France and England on various diplomatic missions, since besides being an artist he was a man of great tact and sagacity in political affairs. Rubens' artistic genius was great enough that he combined with magnificent taste the draughtsmanship of Florence, the rich tones of Venice and the brilliant colors of his own Flanders.

The German School, especially in the Rhine Valley, was always influenced by the more mature Flemish style to which were added the native German characteristics of harsher realism, irrational imagination and vibrant draughtsmanship. It was in this last quality that the Germans were greatest. Three names emerge in the early 15th century—Dürer, Holbein and Cranach. The latter, who was closely associated with the Reformation leaders, was the most German of them all.

Early Dutch art was virtually inseparable from Flemish, but the Reformation split Flanders and Holland and separate schools developed. That of Flanders remained Catholic, aristocratic and opulent, while that of Holland, embracing Protestantism, turned to genre scenes, still life, land- and seascapes and portraiture. Abandoning religious subjects and conventional formulas the Little Dutch Masters turned to matters of everyday life: boudoirs and kitchens, food-laden tables, musical concerts, sunny doorways and gardens, smoke filled taverns, windmills and waterfalls, ships and broad harbors, canals of Haarlem and Delft. Frans Hals and Rembrandt remain peers in the field of portraiture, but between them lies an impassable gulf. Hals was a brilliant technician, almost impressionistic in his free, dashing brush strokes, but as is true of all impressionism, the emphasis is on surface effect. Rembrandt, on the other hand, was a painter of souls, a philosopher and lover of humanity who employed dramatic effects of light and color to draw out the intensity of men's hearts.



A MARINE VIEW

Willem Van der Velde, The Younger (1633-1707), Dutch

Size: 24¾x30¾ in.

This painting, dated 1668, is an early work of one of the greatest marine painters. Although Dutch by birth, he died in London where he had taken up his abode as a pensioner of Charles II, and was buried in St. James' Church, Piccadilly.

SAINT GEORGE AND SAINT WOLFGANG

Master of the Hausbuch
German, Late 15th Century
Size: 70x26½ in.

Since only unsigned works by this artist have survived, he is called after the book in Wolfegg, for which he did the illustrations. This panel is a wing of a great altarpiece, possibly made for the Cathedral of Freiburg, other panels of which are in Frankfurt, Darmstadt, and Basel. Although St. George, clad in armor, is a popular Saint throughout Christendom, St. Wolfgang, identified by his hatchet and model church, is peculiar to Germany. He was Bishop of Regensburg until his death in 994.

SAINT JOHN THE EVANGELIST ON PATMOS

Hans Baldung Grien (1484-1545), German

Size: 47½x30⅜ in.

John, the beloved disciple, to whom was entrusted the care of the Virgin, was exiled by Diocletian, after her death, to the island of Patmos where, inspired by visions of the Holy Virgin, he wrote the book of Revelations. This panel from Kloster Lambach near Salzburg corresponds closely in style to the painting which Baldung executed for Freiburg Cathedral in 1516. Characteristic of Baldung at this period is the landscape inspired by the Black Forest.

PORTRAIT OF A BEARDED MAN

Lucas Cranach (1472-1553)
German
Size: 19¾x14⅜ in.

This man, possibly a prosperous citizen of Wittenberg, is portrayed with the unflattering accuracy that is characteristic of German Painting. Cranach, twice burgomaster of Wittenberg and friend of Luther and Melanchthon, is at his best when portraying simple but important people like himself. This panel, signed with the artist's trade mark—the winged dragon—and dated 1538, came from the Von Nemes collection in Munich.

BETROTHAL PORTRAIT OF A LADY

Bartholomaeus Bruyn, The Younger
(ca. 1530-1610), German
Size: 22x16 in.

Bruyn, the younger, was the son and most talented pupil of Cologne's outstanding portraitist. Both father and son turned for inspiration to the Netherlands. The Gallery's pair of portraits shows a stolid but self consciously wealthy burgher and his bride (the carnation is a wedding symbol). The inscriptions show they were painted in 1558, and that the lady, age 32, was four years her groom's senior.

MADONNA AND CHILD ENTHRONED

Hans Memling, (ca. 1430-1494), Flemish

Size: 28½x19½ in.

All the superb craftsmanship of Flemish painting—the minute details of furniture, brocades and jewels, charming landscapes with fragile trees in sunlit pastures surrounding precise Gothic villages, and pure colors of gem-like brilliance—is perfectly illustrated in this panel. In characteristic manner Memling has with restrained poetry transformed flaxen-haired Flemish maidens into a demure Virgin and intent music-making Angels. This panel was included in the great Memling Exhibition in Bruges in 1939.

THE VISION OF SAINT HUBERT

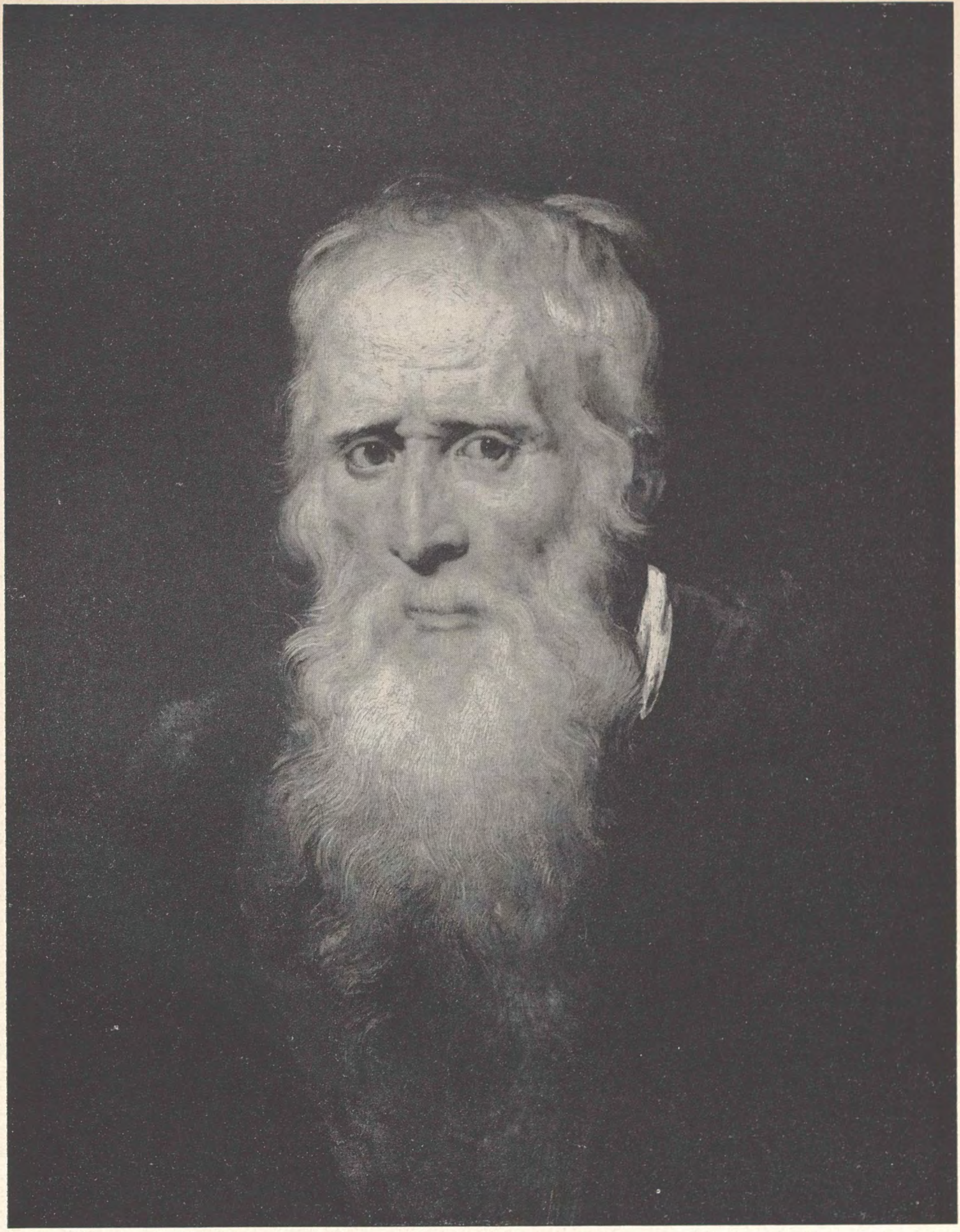
Circle of Joachim Patinir
Flemish, ca. 1510
Size: 17¼x12¼ in.

Although this composition is copied from an engraving by Dürer, the technique, the colors, and the warm sunny landscape are typical of the fine Flemish work of the early 16th century. The painting tells of Hubert, a worldly and pagan nobleman, who, in his devotion to the chase and disdain of Holy Days, was converted while hunting in the forest of Ardennes on Good Friday by the miraculous appearance of a white stag with a crucifix between his horns.

MADONNA WITH THE CARNATION

Joos Van Cleve (1485-1540)
Flemish
Size: 24⅛x18¼ in.

Van Cleve began his painting career in the traditional Flemish style but was so attracted by the genius of the great Italian artists of his day—Leonardo, Raphael and Michelangelo—that he travelled to Italy and attempted to assimilate the "grand manner." This he never really achieved, but the naive combination of Flemish realism and color with Italian drawing and monumentality makes Van Cleve an attractive artist. This late painting well illustrates these qualities.

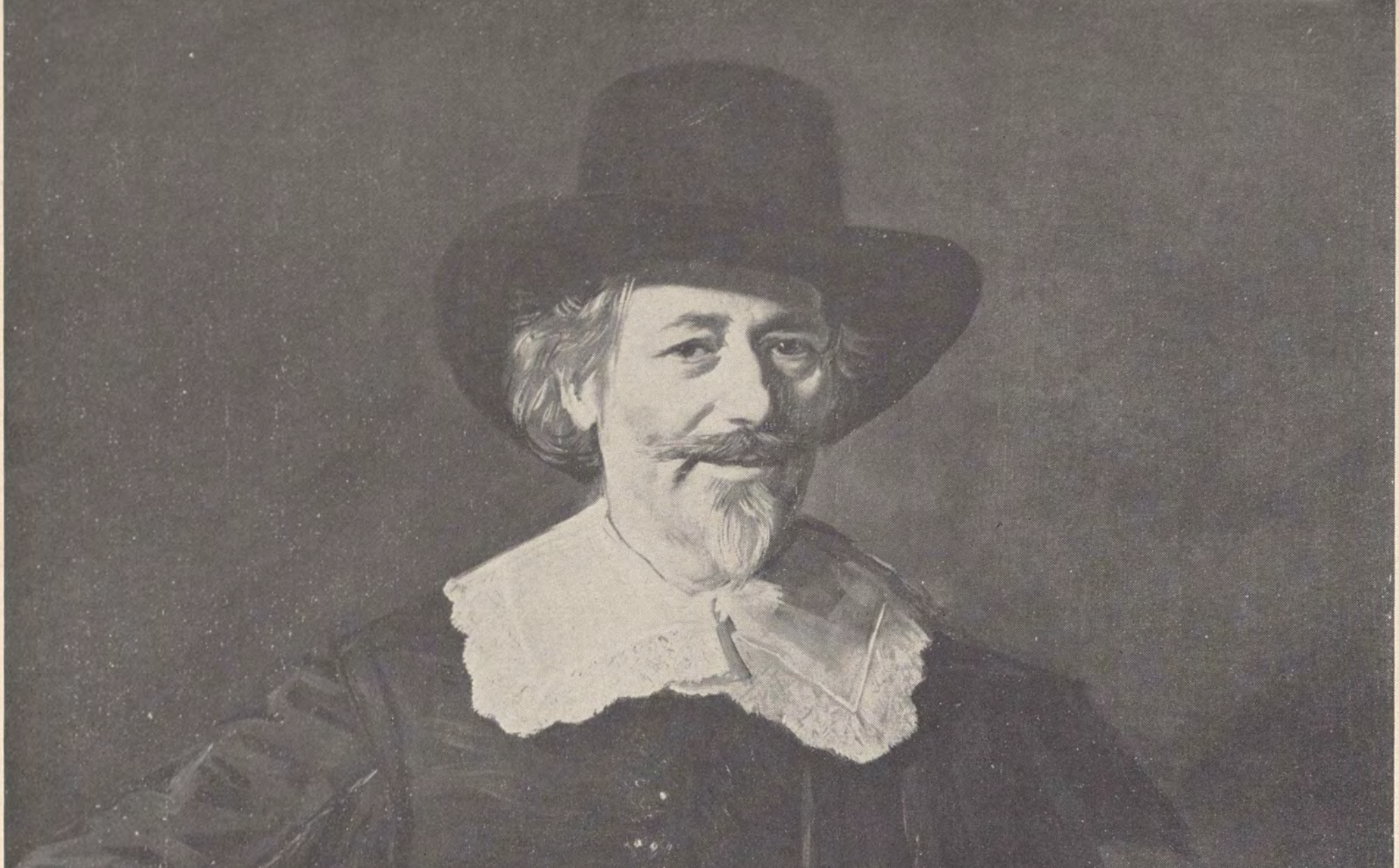


PORTRAIT OF OLD PARR

Peter Paul Rubens (1577-1640), Flemish

Size: 25½x19¾ in.

Thomas Parr, known as Old Parr, died in 1635, according to tradition at the age of 152 and because of the phenomenon of his age was accorded the honor of burial in Westminster Abbey. Rubens, while on a diplomatic mission to London was introduced to Old Parr by the Duke of Arundel. The inner fire and mental vigor of this centenarian captured Rubens' imagination and inspired this memory portrait.

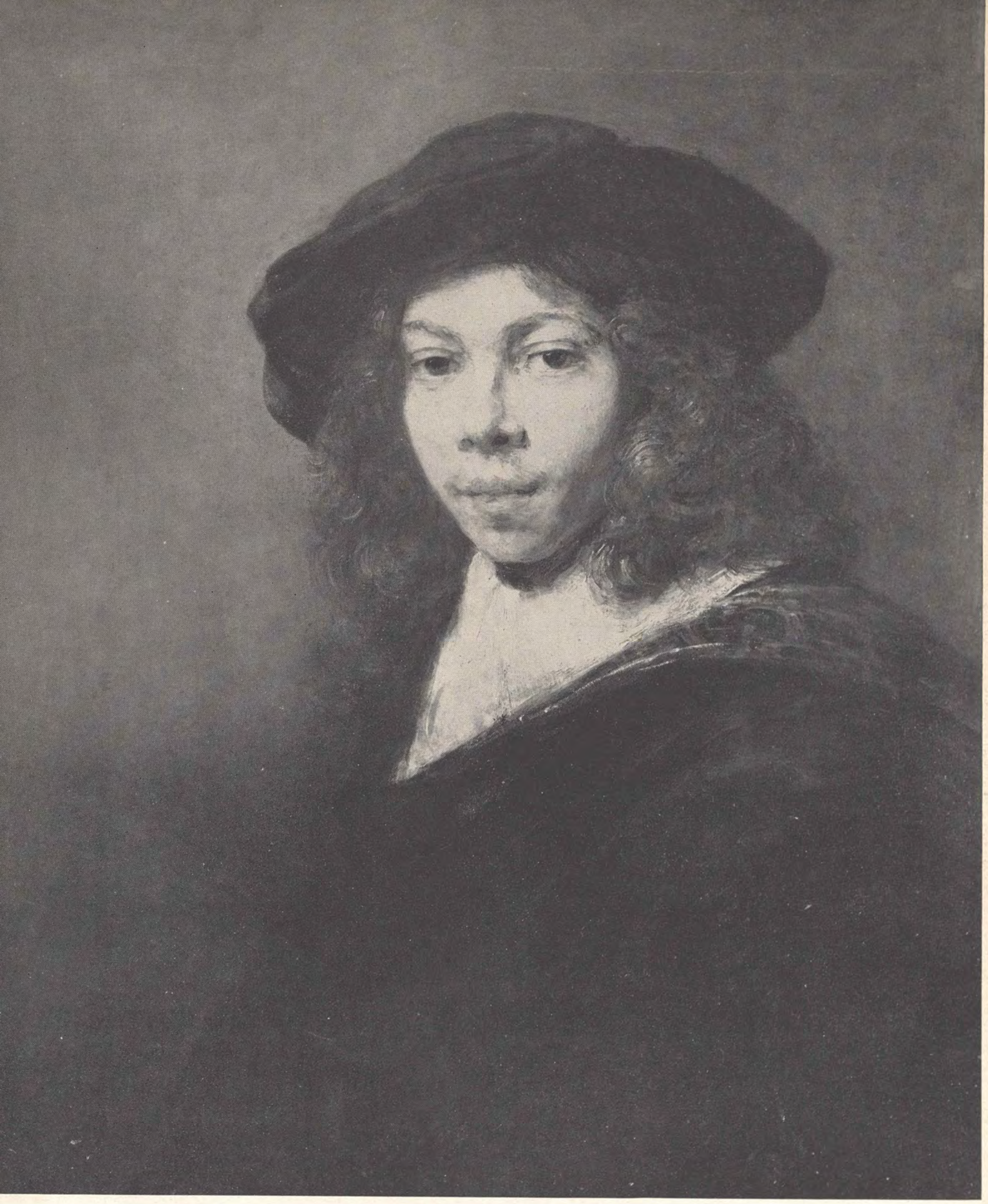


PORTRAIT OF A GENTLEMAN

Frans Hals (1584-1666), Dutch

Size: 41¼x35½ in.

Hals' earliest paintings were gay in color, jovial in subject and precisely accurate in technique, but in his mature and late periods his hues became more somber, his people more reflective, and his technique more bold and unconventional. This portrait is a brilliant example of his late style with characteristic brush work and subtle harmonies of black and gray.



PORTRAIT OF A YOUTH WITH A BLACK CAP

Rembrandt Hermanszoon Van Rijn (1606-1669), Dutch

Size: 32x25⅜ in.

It has been suggested that this is a portrait of the artist's son Titus. Painted late in Rembrandt's life—1666—it shows his incomparable mastery of technique and color, and his refined and ever increasing sensitivity to character. The somber tones make this as much a portrait of brooding emotion as of a youth.

THE BRIDE

Pieter Brueghel, The Younger (1564-1637), Flemish, Size: 10x15½ in.

This artist, namesake and artistic heir of his more illustrious father, paints the Flemish peasants without malice, ridicule or didacticism. Despite the presence of the piper there is a serious vein in this group of women and children leading the bride to church.

A ROAD IN THE WOODS

Meindert Hobbema (1638-1709), Dutch, Size: 31x57 in.

Hobbema, like Rembrandt, died in poverty and was buried in a pauper's grave. Unlike Rembrandt he gave up his unprofitable career as a painter when he was about 30 years old. His paintings show him to be a keen student of nature and a lyric poet who loved the picturesque.

STILL LIFE

Pieter de Ring (1615-1660)
Dutch
Size: 17x14½ in.

FLOWER PIECE

Jan Van Huysum
(1682-1749), Dutch
Size: 31x23½ in.

The painting of still life reached its apogee in the 17th century in Holland where her artists, with a delicacy of technique and a passion for their native flowers, revelled in difficult compositions and almost deceptive reproductions of Nature's varied textures. Two of the most outstanding of these artists are Pieter de Ring and Jan Van Huysum, each represented by a characteristic canvas. Where Van Huysum painted a multitude of flowers covered with snails, butterflies, dewdrops, ants and bees, de Ring painted tables laden with fruit and viands and took pleasure in the reproduction of the textures of glass, silver, pottery and fabrics.

THE ENGLISH SCHOOL

England had developed a fine school of miniature painting in the Middle Ages but it was only in the 18th century that a native school of painting matured. Aristocratic and often artificial, it reflected an influence of Van Dyke and his pupil, Lely. A progression of decorative but often uninspired portraits cannot detract from the fine painting of the best men of the century. These include Hogarth, Gainsborough, Reynolds, Hoppner, Romney and Lawrence. The Scotchman Raeburn often surpassed them in his straightforward and sincere portraits.

Of utmost importance was the contribution made in the field of landscape. By the end of the 18th century, Constable and Turner devoted their considerable talents to a complete study and understanding of nature and all natural phenomena. Their paintings and those of Bonington were much more appreciated on the continent than at home and their later influence on the Impressionist movement in France cannot be overestimated.

REPOSE

Thomas Gainsborough (1727-1788), English, Size: 48¼x59 in.

Gainsborough's fashionable clientele demanded portraits but he preferred to paint the lovely landscape of his native Suffolk. Innumerable sketches of trees, their branches and leaves, even their gnarled trunks; of domestic animals and cloud formations in the great expanse of the skies enabled him to paint the calm and restful beauty of the English countryside. This was his favorite landscape and he never sold it but gave it to his daughter as a dowry.

(Opposite Page)

QUEEN ELIZABETH, English—Late 16th Century, Size: 30¼x21½ in.

A revealing portrait of England's greatest Queen, it tells us much of her personality, her keen and intelligent mind, her iron will, her pathetic loneliness and her unbridled love of exaggerated finery and jewels.

MASTER ALEXANDER MacKENZIE

Henry Raeburn (1756-1823), Scotch

Size: 30x25 in.

One of the last paintings by Raeburn, it is one of his most ingratiating subjects. There is a directness that sets it apart, and the superb brushwork, the refinement of the palette with its fresh, vibrant flesh tones and soft yellows, greys and greens rank it high with portraits of all times. The handling of the light is especially effective.

(Opposite Page)

TAMBOURINE GIRL

John Hoppner (1758-1810), English, Size: 94½x59 in.

Gift of Robert Lehman, Esq.

Because of his personality and appreciable talent, Hoppner was the obvious successor to Gainsborough as painter of the fashionable of London. In addition he painted many canvases, like the "Tambourine Girl," in the grand manner, in which we see a more imaginative and romantic approach. His facile and light brush, his perfect drawing and his appealing tonal harmony are evident throughout this canvas.

THE FISH MARKET AT HASTINGS BEACH

Joseph Mallord William Turner (1775-1851), English

Size: 36x48¼ in.

An early work by the great master of landscape, yet one which shows the promise of his later contribution to painting, his preoccupation with light and all the vast phenomena of nature: skies, clouds, torrential rains and the glorious brilliancy of the sun.

VIEW IN BOULOGNE

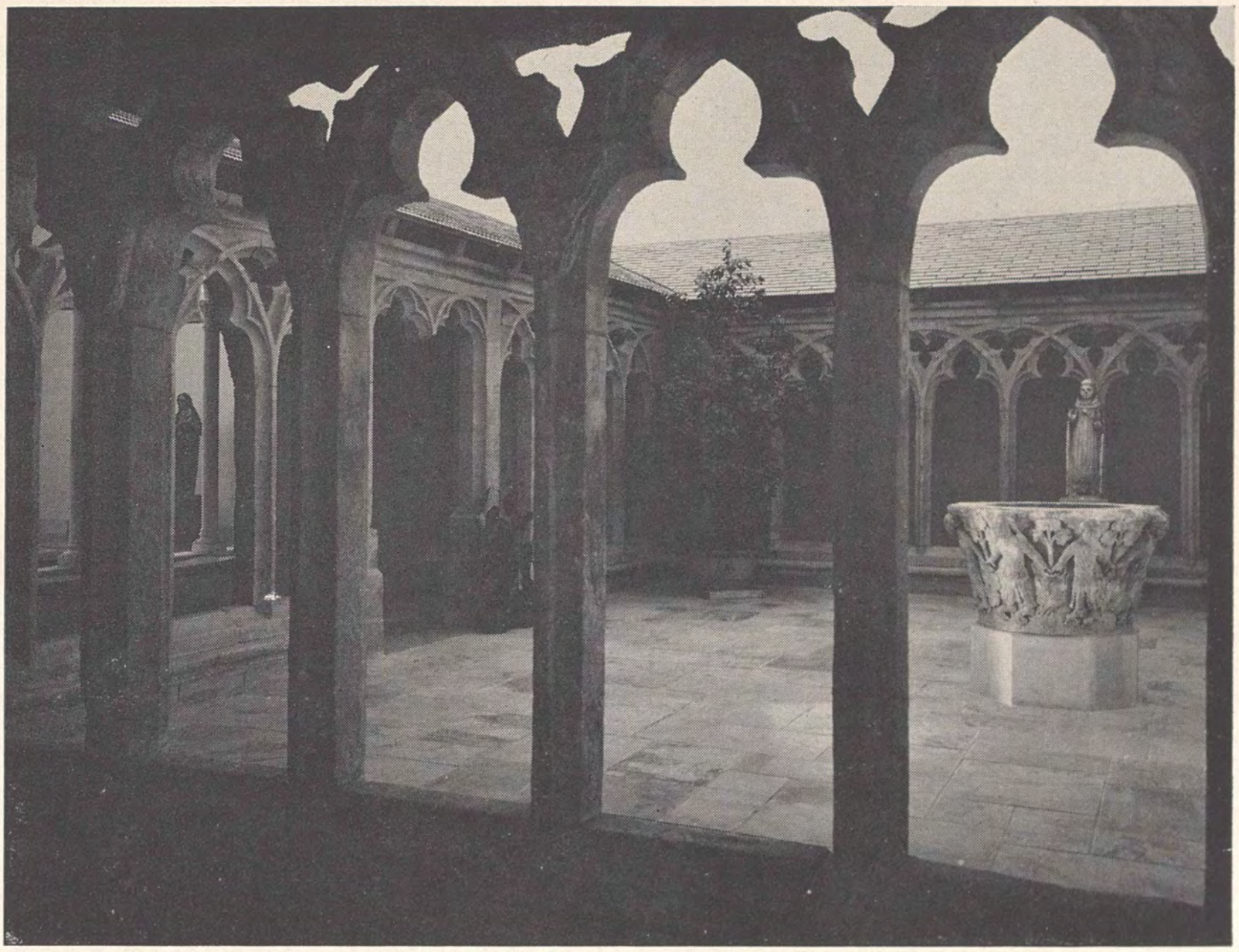
Richard Parkes Bonington (1801-1828), English

Size: 18x24 in.

Bonington lived only a brief twenty-seven years, yet he left a lasting impression on the painting of his own country and that of France. His knowledge and understanding of nature, and the silvery liminosity of his seaports influenced both the Barbizon group and the Impressionists.

EUROPEAN DECORATIVE ARTS

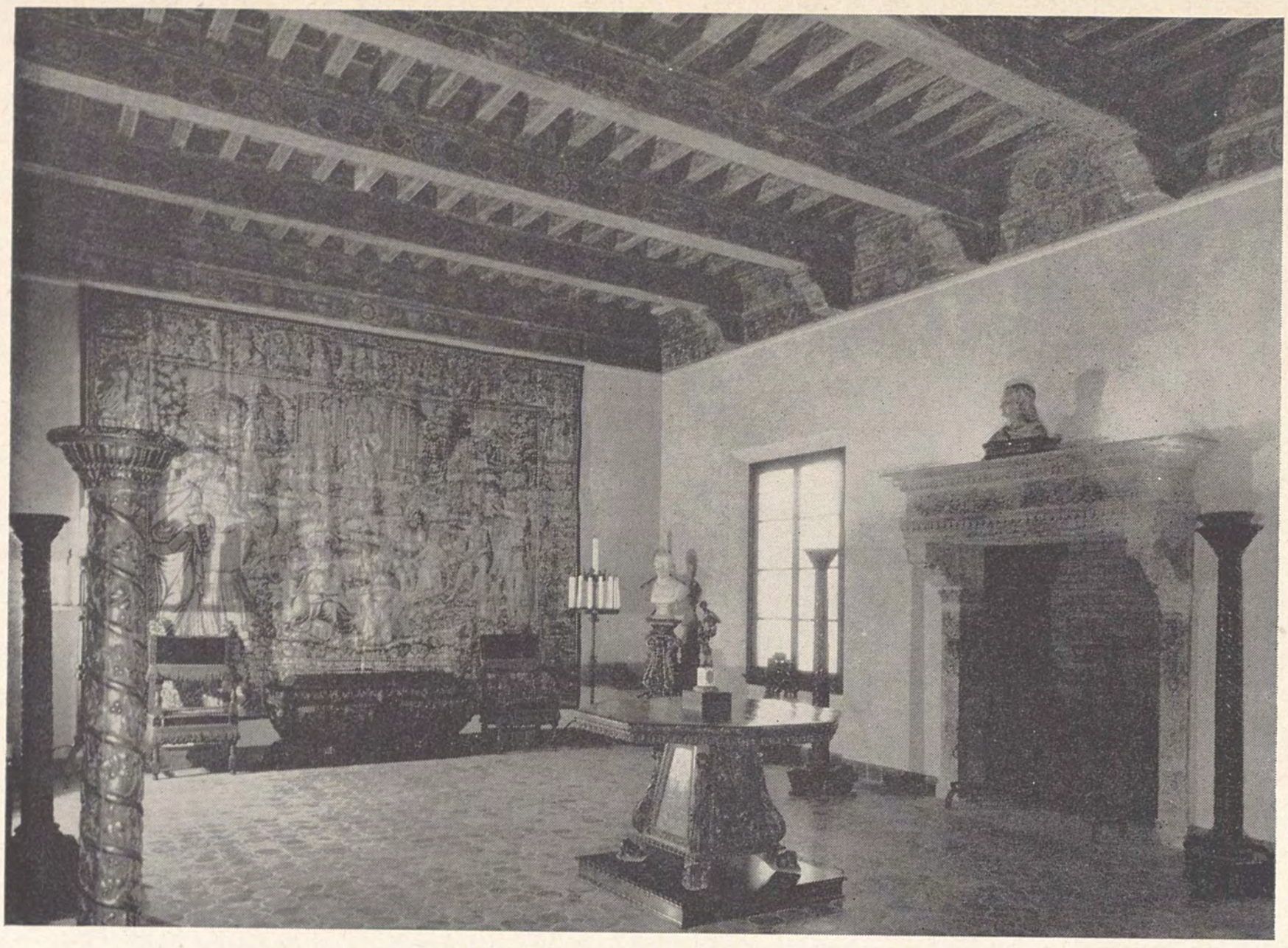
The Gallery is especially rich in examples of the decorative arts. A series of seven completely installed period rooms presents a comprehensive picture of the important civilizations of Europe since the Renaissance. The history of weaving in tapestries, brocades and velvets and all phases of the ceramic arts—pottery, porcelains and majolicas—illustrate these crafts that contribute so much to an understanding of the every day life of the people. The achievements of the cabinet-maker from the Gothic period to the 19th century can be followed by means of outstanding pieces of furniture.



THE CLOISTERS

Gothic, 13th-14th Century, French

This cloister of thirty-nine trefoiled arches, comes from a dismantled monastery in the north of France, near the cathedral town of Beauvais. The hollowed out limestone capital in the center is a rare example of French Romanesque sculpture dating from the 12th century. It depicts eight children with joined hands dancing around the bell shape, with an added pattern of leaves. Because of its great size, it must have come from the crypt of a church, where often in medieval days, certain educational instruction was given children by the monks. Other sculptures of the period complete the installation.



RENAISSANCE ROOM

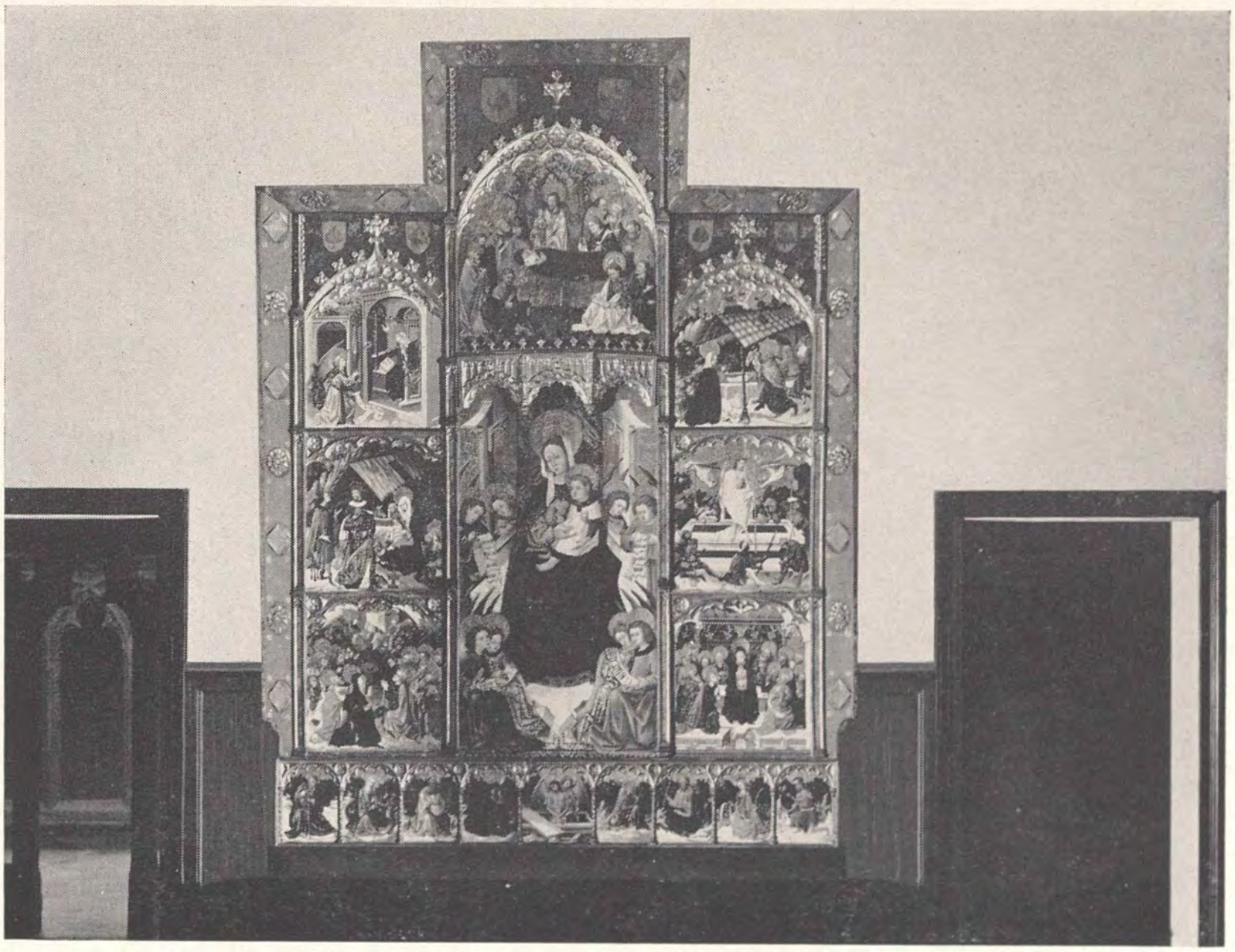
Spanish-Italian, 16th Century

This room is a composite of Mediterranean civilization and the full Renaissance period. The beamed ceiling, with decorations which recall Mozarabic designs, comes from a palace outside Madrid and dates about 1520. The carved stone door and mantle are Italian and the carved arabesques of fruit and flowers are of classical tradition. The late Gothic Tapestry, "Way to Calvary," hangs over a fine carved and gilded cassone decorated with mythological scenes. Most of the furniture is Italian, the sturdy octagonal table, a pair of leather-mounted chairs bearing the device of the House of Savoy, credenzas, and Sgabelli and Savanarola type chairs.

CHAPEL FROM MALAGA

Spanish, Late 15th Century

The delicately carved and inlaid walnut stalls formerly constituted a complete choir in a Church in Malaga, Spain. Above the Bishop's Stall, one notes the Madonna, flanked by St. Peter and St. Paul. The great Altarpiece To The Virgin, dating about 1425, is the finest and most complete of its period out of Spain. The Stained Glass Windows are French and German and especially fine is the St. Catherine window of the 13th century over the Bishop's Seat and the large double window from a private chapel in Troyes, dated about 1560. The Silver Crucifix of carved and repoussé decoration dates from the 15th century and was formerly in the Cathedral of Saragossa.



ENGLISH TUDOR ROOM

Exeter, Early 17th Century

This oak panelled drawing room of the Tudor period comes from a dwelling in Exeter, England, formerly known as Bampfylde House. The division of the walls into rectangular sections, the separation by thin, carved pilasters and the elaborate armorial over-mantel are typical of decoration in the early 17th century. The Dwarf Court Cupboard of inlaid oak comes from Newsted Abbey and was in the collection of Lord Byron. The small arm chair with twisted members and covering of fine needlepoint, has a central panel of "The Rape of Europa," the figures in Elizabethan costumes. The red brocade chair is a copy of the famous one at Knole House, one of the earliest examples of upholstered furniture in England. The gate leg table, delicate brass chandelier and clock are also of the period.

STAINED GLASS WINDOW DEPICTING
THE LIFE OF SAINT CATHERINE

French, ca. 1290, Size: 81x29 in.

The singing reds, blues and greens, the fine drawing, indicate that this window originated in Paris workshops, the same that produced the great glass of Chartres. The scenes are from the Life of St. Catherine and the three medallions depict the prophesy of her holy career, the Saint brought before the King, and her martyrdom.

THE PROCESSION TO CALVARY

Flemish Tapestry, ca. 1510

Size: 9 ft. 10 in. x 9 ft. 8 in.

The weaving of this fine late Gothic Tapestry, with its lavish use of gold thread, is exceptionally delicate. The superb composition—its massed figures and individual portrait heads —has been identified as a design by Jacob de Camp of Antwerp. The clue to his identity is found in the letters along the border of the tunic of Simon, who helps the Saviour with His cross.

(Opposite Page)

FIVE COLOR VELVET CHASUBLE

Italian, 15th Century, Size: 41¼x25 in.

Many velvets exist in which two or three colors have been used, but to find one woven in five tones is exceptionally rare. The main elements of the design are the fountain, flanked by confronted peacocks, and addorsed roebucks in an enclosure. Formerly in the Figdor Collection of Vienna, this section of a chasuble was woven in Venice.

Tapestry from a series of eight representing
THE STORY OF PHAETON
Woven by Jan Leyniers, Flemish, 17th Century
Size: 18 ft. 5 in. x 13 ft. 2 in.

Rich and Baroque in their pictorial quality and full color, these eight tapestries tell the story of Phaeton and his attempt to drive the Sun Chariot of his father, Apollo. Formerly in the Morgan Collection, they were woven in Brussels by Jan Leyniers.

LACE FLOUNCE

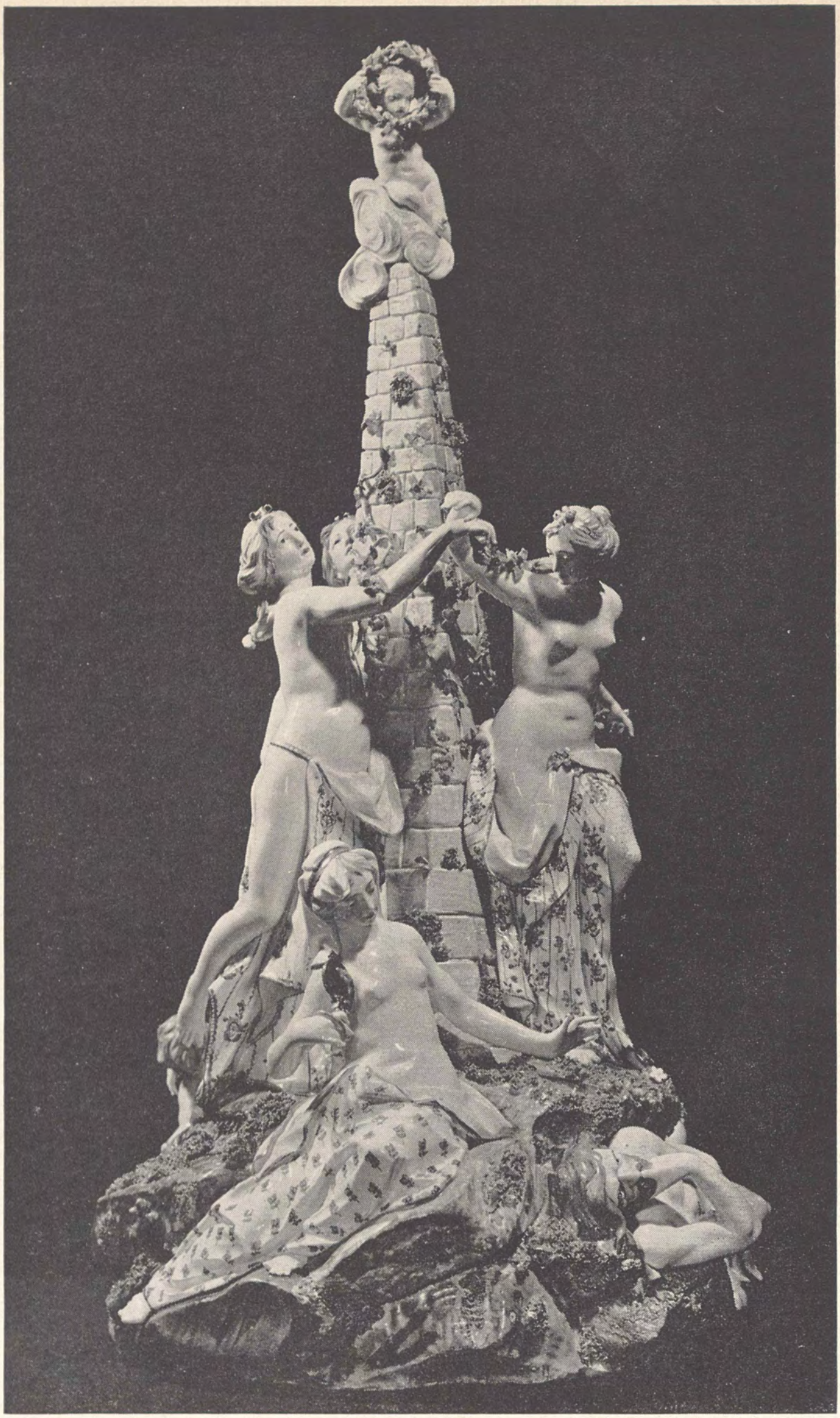
Flemish, ca. 1717,
Bobbin Lace
Size: 25x65 in.

This exquisite flounce of bobbin lace was made for the nuptials of Charles VI, Emperor of the Holy Roman Empire, and Christina of Brunswick. In the design one can identify the Crown of the Emperor and the Hapsburg Eagle, the intertwined "C's," "A" for Austria and "VI" for the reign of the Emperor.

CHASSE, French (Limoges), 13th Century

Enamel and Gilt Copper
Size: 9¼ in. x 8-5/16 in.

Fashioned by the craftsmen of Limoges, France, in the middle of the 13th century, this Chasse was made to hold the relics of a saint. The brilliant colors of the enamels, fused by heat, simulated precious stones; the small gilded figures of the Christ and the Angels recall Romanesque sculpture.



VICTORY OF BEAUTY OVER ENVY

Conrad Link (1762-1766), German
(Frankenthal Porcelain)
Height: 24 in.

A *tour de force* of the ceramic craft, this extraordinary porcelain was modelled by Conrad Link about the year 1765 and was fired in the Frankenthal kilns, a manufactory of porcelains established in this Rhine Valley town by the Elector of the Palatinate.

LOUIS XIII ROOM, French, ca. 1650

Called the Gold Room because of the lavish use of heavy gold leaf as a background for the elaborately painted panels, this room comes from an unknown chateau in France and was built about 1650. The decoration of arabesques, medallions, human and animal forms derives from classical tradition and is a French adaptation of the High Renaissance. The Boulle Commode of metal and tortoise shell has a design on the top after a drawing by Berain. Especially fine is the walnut arm chair with needlepoint upholstery, recalling the early use of Chinoiserie designs in France. A pair of gilded chairs is covered in tapestry with flower and urn patterns that recall the Baroque.

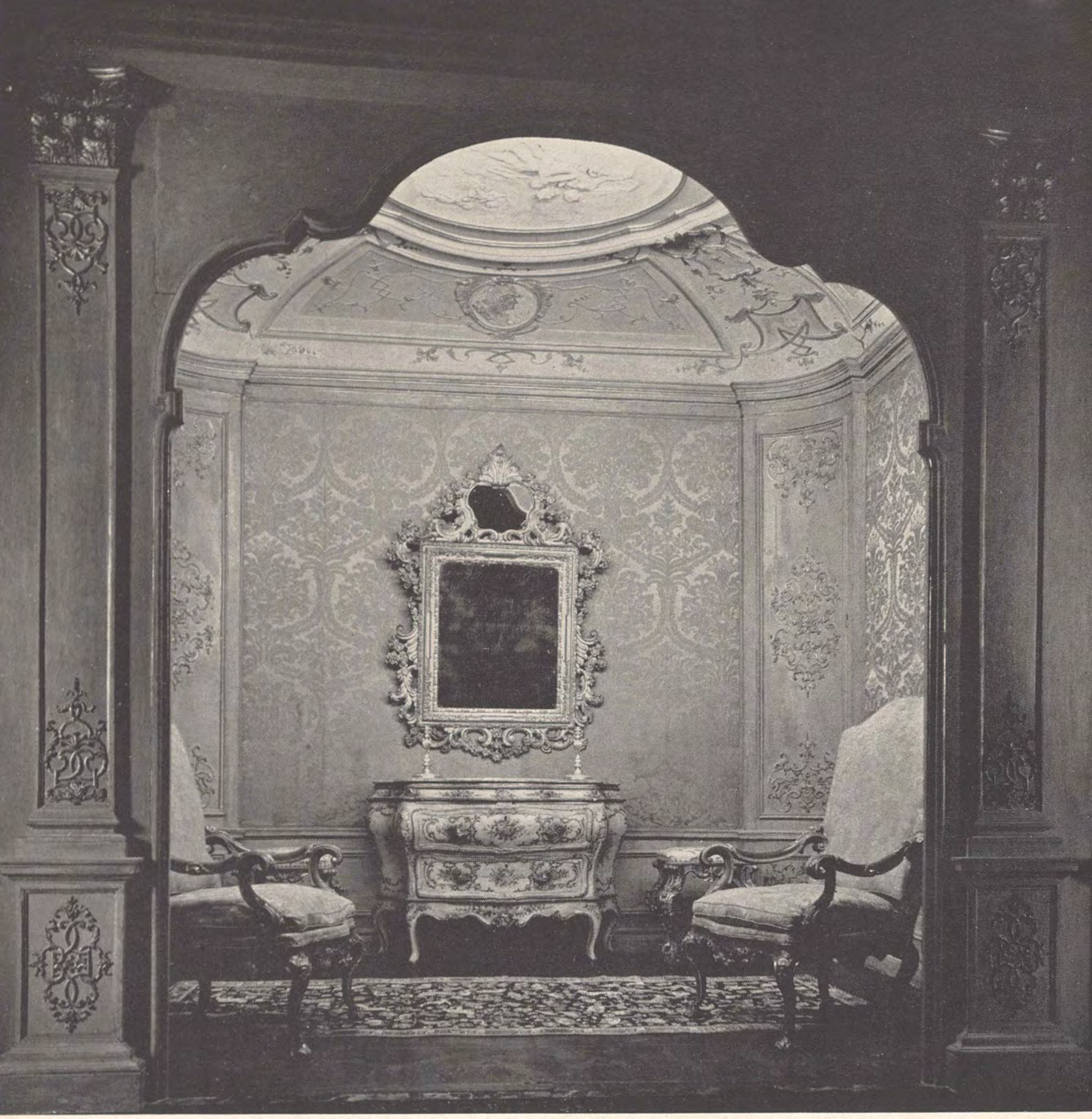
FRENCH REGENCE ROOM, Paris, ca. 1720

The oak panelling, dating from about 1720, comes from a house in Paris formerly on the Quai des Celestins which had been built for Count Nicolai, a Polish nobleman. It is an exquisite example of the carving of this period with the shell and the dragon as its chief motifs. The dragon also appears on the ormulu sconces and on the delicately carved and gilded console table which was made for one of the daughters of Louis XV. The ample, cabriole-legged chairs are pure Regence and the Louis XVI side chair is signed by Boucault. The Aubusson tapestry of the arm chair depicts an incident from Aesop's Fables—that of the shipwrecked monkey rescued by a dolphin—and the parable of the faithful steward. The vases on the mantle are Sevres and the terra cotta bust of the dancer La Guimard, is by Merchi. The ormulu clock is especially crisp in its carving and the works are by LaMazurier. The Lyon brocade curtains, the rock crystal chandelier, the Savonnerie carpet and the Pointe de Versailles parquet floor are also 18th century.

ENGLISH GEORGIAN DRAWING ROOM

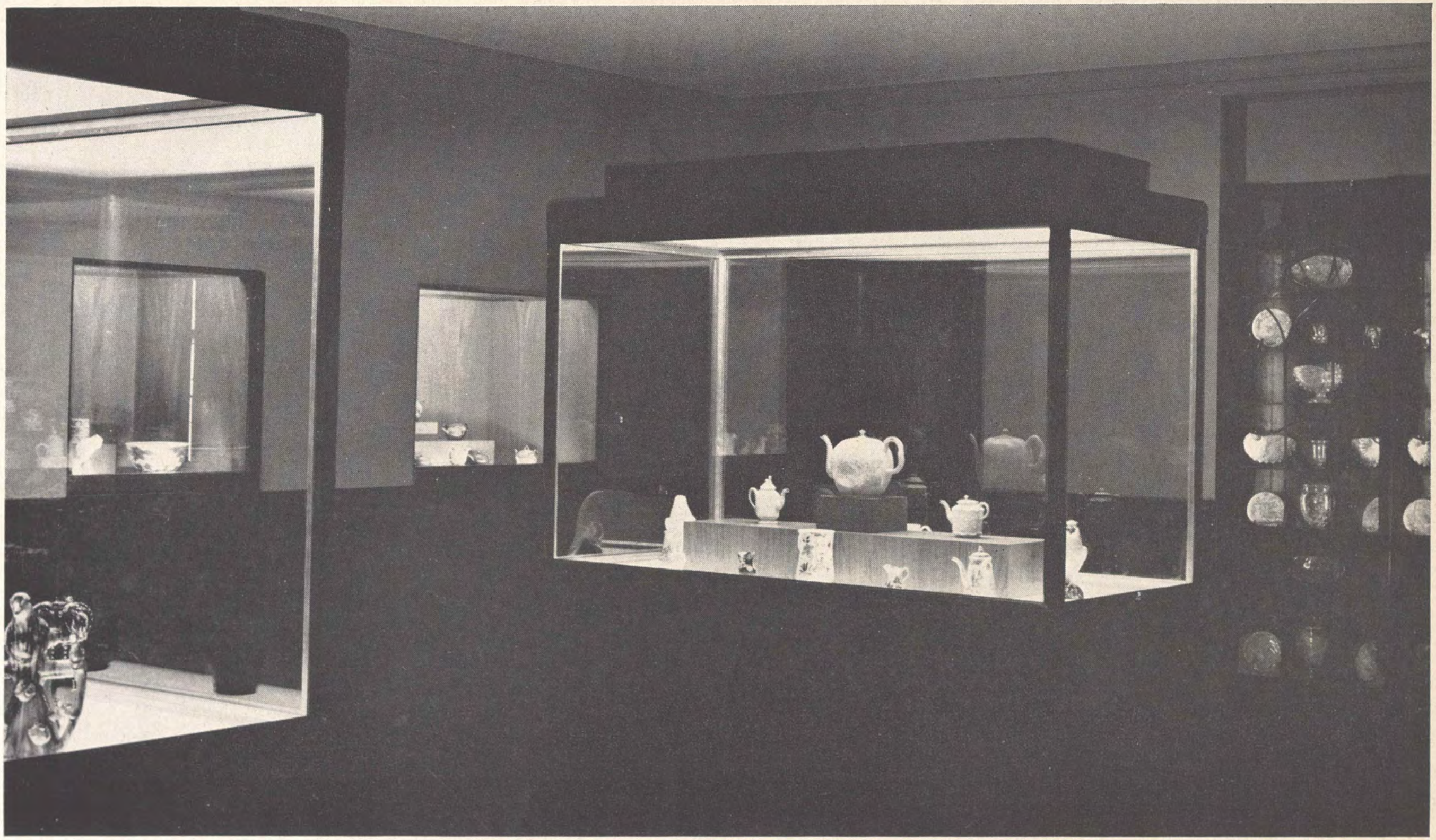
Saint Margaret's Place, King's Lynn, Norfolk, Mid-18th Century

The panelling, of yellow deal, was the main drawing room in a mansion known as St. Margaret's Place, King's Lynn, Norfolk, which was built in the middle of the 18th century. It is painted and gilded as were most of the formal rooms of this period. The finely carved over-doors and mantel show a distinct Grinling Gibbons influence. The painting above the fireplace is by Zoffany and the pair over the rare dolphin console tables is of Sir George and Lady Abercrombie by Raeburn. The blue lacquer Queen Anne cabinet is an outstanding example of this period and is mentioned by Cescinsky. The Chippendale type mahogany side chair comes from the Leverhulme Collection and represents the best of the superb carving of the century. The three-back settee was formerly at Bramshill Park and is illustrated by Macquoid. The chandelier and lusters are of Waterford type glass and the curtains come from the looms of Spitalsfield.



VENETIAN ALCOVE, ca. 1720

The refinement and elegance of this small room, which no doubt served as the bed alcove, are characteristically Venetian and rococo. It comes from a Palace on the Grand Canal and dates from about 1720. Especially delicate is the raised gilded carving against the soft green ground. The mythological scene of the pastel toned ceiling is freely modeled by hand. The pair of arm chairs in pale walnut with gilded carving and misty blue, gold and silver brocade, comes from the Giovanelli Palace of Venice. The painted Bombé Commode, the elaborately carved stools and the mirror are also from the lovely Adriatic city.



THE CERAMICS ROOM

The munificent gift of Mr. and Mrs. Frank P. Burnap of Kansas City of a group of some 1500 pieces of English Pottery, brings to the Gallery the most important collection in that field out of England itself. It comprises rare and often unique examples of Slip Ware, Salt Glaze, Lambeth Delft, Whieldon, Astbury, Wood Figurines, Agate, Lustre and Wedgwood. A comprehensive survey of the collection is always on exhibition.

SLIP WARE PLATE

English, ca. 1670-80

From the Burnap Collection

Diameter: 16½ in.

This boldly decorated plate is one of the most celebrated pieces of Slip Ware in existence, as it has often been mentioned in literature and is the frontispiece of Rackham and Read's book on English Pottery.

SAINT GEORGE AND THE DRAGON

Ralph Wood (Died 1797)
English, ca. 1750-70

From the Burnap Collection

Height: 11 in.

Such earthenware figurines with their brilliant glazes were made to ornament the cabinets and mantelpieces of the English housewife of the 1700's. Less fragile and less expensive, they reflected the more sophisticated porcelains that only the wealthy could afford.

ASTBURY-WHIELDON
ARBOR GROUP

English, ca. 1740-50
From the Burnap Collection
Height: 7¾ in.

From an artistic standpoint, Thomas Whieldon is perhaps the most distinguished of the Staffordshire potters and many writers have pronounced this the finest example of its kind. It was made for purely ornamental purposes.

ASTBURY PEW GROUP,

English, ca., 1730, Salt Glaze
From the Burnap Collection
Height: 6½ in.

Only twenty-five of these charming potteries have survived and this has been called the finest of all the three-figure groups. The bench-like structure on which they are seated gives them the name, "pew groups."

EUROPEAN SCULPTURE

The Roman Empire fell in the 5th century and was followed by the Dark Ages when the arts were abandoned. To some extent, the old classical tradition was kept alive in the Byzantine Empire to the east. Europe itself began to emerge from this darkness in the 9th and 10th centuries; the rise of feudalism brought some order, and trade, the ideals of chivalry, the contact with the east through the crusades, all brought new hope to the people. The greatest factor, however, was religion, and the desire to decorate the newly inspired churches brought about a revival of monumental sculpture in the 11th and 12th centuries. This movement is called Romanesque, which seems fitting because of its affinity with Rome, who furnished the models, and because it prevailed in countries where the Romance languages were spoken.

All earlier technical knowledge had been lost and the period was one of laborious apprenticeship when the actual craft of carving had to be relearned and the basic elements of design and human anatomy rediscovered. The first attempts were necessarily crude. Romanesque sculpture was always considered an integral part of the architecture, so that figures were coerced into the main design and great license was taken with the human body. The first, squat figures were soon elongated and if part of a column, were twisted and contorted to this form. Heads were conventionalized into mask-like shapes, the hair a stereotyped wig, the draperies were never functional but the folds were treated as conscious patterns of parallel lines or decorative spirals. The sculptors did not seek realistic representation and sacrificed this to esthetic exigencies. All carvings were invariably painted. The Romanesque movement was best seen in the southern half of France and in northern Italy.

There was no break in the progress of sculpture as it developed into the Gothic period of the 13th to 16th centuries. Religion and the Church were still the great incentives but the carvers were no longer the monks of the earlier period but the artisans of the new towns, and these communes or wealthy burghers became the patrons. There was an enlarged scope of subject matter and now sculpture was no longer a part of the architecture but emerged more and more into the full round. The artisans became more proficient technically, they turned to nature as an inspiration and their work became more representational. Gothic sculpture had its greatest expression in France in the 13th century. By the 15th century, a sweetness and relaxation, called a *detente,* is noted and it replaces the earlier strength and virility. The practice of painting sculpture still continued.

The influences and causes underlying the Renaissance movement have been noted in the Painting Section. In sculpture, there was a very conscious attempt to imitate existing remains of classical Roman work. The first impetus came in the classical revival of the Hohenstaufens in Sicily in the last part of the 13th century, really antedating that of painting. Here the contribution of Niccolo Pisano is most important and his followers carried the movement to Tuscany on the mainland where the Renaissance became a vital

MEDIEVAL SCULPTURE GALLERY

force. One may say that it had an archaic period, as had had Greece, in the work of the Pisani, Orcagna and Jacopo della Quercia. Then Donatello and his followers breathed new life into the movement and it reached its first culmination, the perfection of classical art with an added realism and marked individuality. Religion was still the moving force, but despots like the Medici became the patrons.

The greater emotionalism and restless movement of the sculpture of Michelangelo was the starting point of the Baroque. It progressed rapidly under the patronage of the Church and Rome. It became less plastic, more pictorial than sculpture of the 15th century had been. Colored marbles were used, and even metals like tin and copper, as well as bronze, to evolve the elaborate and swirling draperies. Figures became colossal, the suffering of saints was stressed, and although the technique and execution were faultless, the results were often mannered and theatrical. While the true home of the Baroque was in Rome, France under Louis XIV adopted the movement completely.

APOSTLE RELIEF, Spanish (Catalonian), 11th Century, Limestone
Size: 31 in. x 27½ in.

This highly important example of early Romanesque sculpture formed part of the altar frontal of the Cathedral of Vich, Spain, and depicts the Apostles Paul, Andrew and James. The squat bodies, the large hands and feet, the mask faces with their wig-like hair, the decorative, calligraphic line of the drapery are all typical of the searching apprenticeship of the period. The accent of the iris of the eye by bits of lead gives a certain animation to the expression.

LION (One of a Pair)

Italian (Romanesque), ca. 1200, Brown Marble

Height: 37¾ in.

Four of these fantastic animals, crouching under the weight of tall columns and capitals, formed the support of the great free standing pulpit in a church of the small town of Campobasso, Italy, near the better known Monte Cassino. The masks of the lions have been coerced into a decorative pattern that shows an almost Oriental imagination. The mane, too, is treated decoratively, yet all the essential characteristics of the snarling king of the beasts are there.

PULPIT SUPPORT

Italian, 13th Century, Marble
Height: 26 in.

This squat, hunched Medieval peasant is found on Romanesque pulpits all over Italy. He is a version of the caryatid—a human figure used as a column or support. He originally was placed on the edge of the pulpit and the eagle claws above his head indicate he supported the lectern, the section of the pulpit where the great Bible was placed to be read by the clergy. It comes from the Badia of the Trinity, lying between Naples and Salerno, founded about 1011.

HEAD OF A FEMALE SAINT

French, 13th Century, Limestone
Height: 10 in.

This lovely head with its half smile and benign expression is believed to have come from the facade of the Cathedral of Notre Dame of Paris. It is known that during the French Revolution this church was turned into a temple dedicated to the Goddess of Reason and many of the religious sculptures were removed and thrown into excavations at the rear of the church.

MADONNA AND CHILD

French (Isle de France),
ca. 1350, Limestone
Height: 79½ in.

This imposing and monumental Madonna and Child comes from that part of France north of Paris. Because of its great size, it must have formed an integral part of the portal of an important church. In the mid-19th century, many of these original medieval sculptures that had become damaged or weathered were removed by the zealous architect, Viollet-le-Duc, and replaced by modern copies.

FIGURE OF CHRIST

Spanish, Late 13th-Early
14th Century
Polychromed Wood
Height: 72 in.

This gaunt, imposing figure of the crucified Christ comes from northern Spain and was originally flanked by the Virgin and St. John. The group might have been set up in a cemetery, outside a church or at a crossroads —a point of prayer for the devout peasants. It was carved by a provincial artisan but the long head, the stylization of the ribs, follow the norm of all Gothic work.

MADONNA AND CHILD

French, Late 14th Century, Ivory
Height: 12¾ in.

From the Byzantine period on, ivory was a popular material for small sculptures. It was light in weight, not too fragile and therefore ideal for the portable altars that were universally used in the medieval age. The delicate honey color which it assumed with age, the slight texture or grain added to its beauty. Most ivory at this time came from Africa. The Virgin once wore an elaborate gold crown, hence the ridge about the head.

MADONNA AND CHILD

French, School of Troyes, ca. 1475, Stone
Height: 35¼ in.

Originally placed in the chapel of the Castle of Gisors, near Rouen, the condition of this exquisite group is incredible; not one tress of the flowing hair, nor one fold of the fragile drapery is broken. There are still many traces of color left, red and blue on the robes of the Madonna and gold leaf on the wavy strands of her hair. In the sweetness and charm of the Virgin, one sees an evidence of the *detente* that came at the end of the Gothic period.

SAINT JOHN THE BAPTIST

Burgundian, Late 14th Century
Stone
Height: 63 in.

During the 100 Years War, the art leadership of Paris passed to Burgundy and centered in its capital, Dijon. Claus Sluter was the greatest master of sculpture and our St. John has the traits of his school, the serene repose of the face, the massive monumentality of the figure and the heavy, ample folds of the drapery. He is clothed in his hair shirt and the Lamb on the Book is his symbol. The statue comes from the Town Hall of Dijon.

MADONNA WITH THE CHILD JESUS

German, 15th Century
Polychromed Wood
Height: 57½ in.

German sculpture tended to reflect local painting and the similarity of the Madonna with types developed in the Rhine Valley gives us a provenance here. The Virgin is carved from one great log of a linden tree, and the Child is added. The brittle and complicated folds that the Germans loved so well were possible with wood as a medium. The entire sculpture is elaborately painted and gilded as was the custom in the Gothic period.

ANGEL (One of a Pair), Giovanni and Pacio Bertini da Firenze (fl. 1343)
Italian, White Marble. Height: 39 in.

The Bertini brothers were originally from Florence and were followers of Andrea Pisano. They worked as architects and sculptors in Naples and carried out the great monument of Robert of Anjou in Santa Chiara. These two angels formed part of a tomb and are shown as drawing back the curtains before the sculptured effigy of the deceased.

MADONNA AND CHILD, Nanni d'Antonio di Banco (1375-1421)
Italian, Terra Cotta. Height: 48 in.

Modern critics believe that Nanni exerted a strong influence on the young Donatello in the break with Gothic traditions and the rise of the Renaissance in the first quarter of the 15th century. The chubby Child and the tender Madonna here are purely Renaissance. Nanni executed much work for Or San Michele and the Doorway of the Mandorla of the Cathedral of Florence.

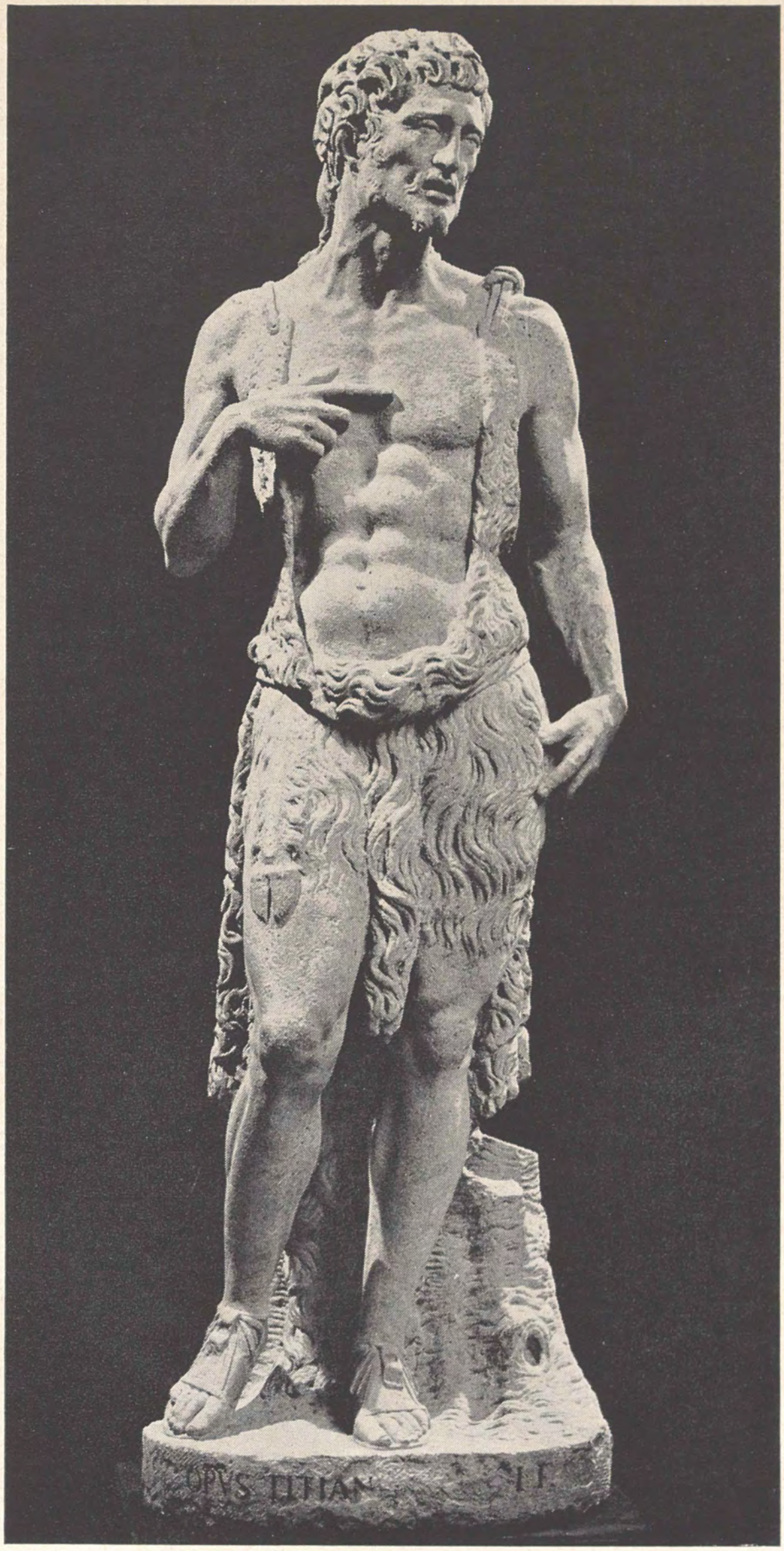
THE VIRGIN AND CHILD, Pietro Lombardi (Died ca. 1515)
Italian, Marble. Diameter: 26 in.

The tondo was a favorite shape with Renaissance painters and sculptors because of the compositional challenge that it offered. Lombardi has solved it especially well here. Although the depth of the relief is quite shallow, the execution of the carving is so masterly that one has the impression of a figure in the half-round.

MARS AND VENUS

Il Moschino (Francesco Mosca, ca. 1540-1578)
Italian, Marble. Height: 81 in.

This heroic group, one of the fine High Renaissance sculptures in America, has an enviable pedigree. We are told that Michelangelo made corrections on the small model when it was in Moschino's studio; a letter exists from Cosimo I relative to the great block of Carrara marble from which it is carved; and Vasari saw it in the courtyard of the Strozzi Palace in Rome, for which it was commissioned. It is fully signed on the back.



SAINT JOHN THE BAPTIST

Tiziano Aspetti (1565-1607), Italian, Stone.
Height: 69 in.

Aspetti was a great-nephew of the painter Titian, and worked primarily in Padua. He has represented St. John in the desert during that questioning and undecided period of his life. It was carved to be placed in a chapel which also contained the baptismal font. It is signed on the lower part of the base, *Opus Titiani Aspetti F.*

SAINT BARBARA

Germain Pilon (1535-1590)
French, Marble. Height: 71 in.

Although the tower to the right would identify this as Saint Barbara, some critics, because of the extreme elegance and the richness of the costume, believe this to be an idealized portrait of the Queen, Catherine de Medici. It is the most superlative work by this important sculptor in America.

DEPARTMENT OF PRINTS AND DRAWINGS

The collection of Prints contains several thousand examples in all processes from the early 15th century to the present day. The most significant men in the field are well represented and the group of works by Goya is especially complete.

A small but selected group of drawings illustrates the more intimate side of an artist's approach to his problem. Several sheets are studies for paintings in the permanent collection.

THE LAST SUPPER

Master I.A.M. of Zwolle (ca. 1485), Dutch

Size: 14¼ x 10⅞ in.

Apparently the best preserved example of the eight known impressions of this plate, all the others of which are in public collections in England and on the Continent.

BATTLE OF THE SEA GODS (Right Side)

Andrea Mantegna (1431-1506), Italian

Size: 13¼ x 17¾ in.

This print by the great 15th century North Italian painter is apparently a unique impression with full margins.

BATTLE OF THE NUDES

Antonio del Pollaiuolo (1432-1498), Italian

Size: 15½ x 23 in.

This is the only unquestionable print by the hand of Florence's scientifically minded painter-sculptor, Antonio Pollaiuolo. Impressions of this extremely large plate are very rare.

CHRIST ON THE ROAD TO CALVARY

Martin Schongauer (ca. 1445-1491), German

Size: 11¼ x 17 in.

This is the largest and one of the early works of the first artist in the history of engraving who is known by name. He strongly influenced the young Dürer who wanted to study under him.

CHRIST HEALING THE SICK

Rembrandt Hermanszoon Van Rijn (1606-1669), Dutch

Size: 15¾ x 11¼ in.

Commonly called the Hundred Guilder Print, from the value which Rembrandt allegedly placed upon it, this example of his mature period is often called the artist's finest graphic work. It is typical of his dramatic technique and homely, human interpretation of the life of Christ.

MARTYRDOM OF ST. JOHN

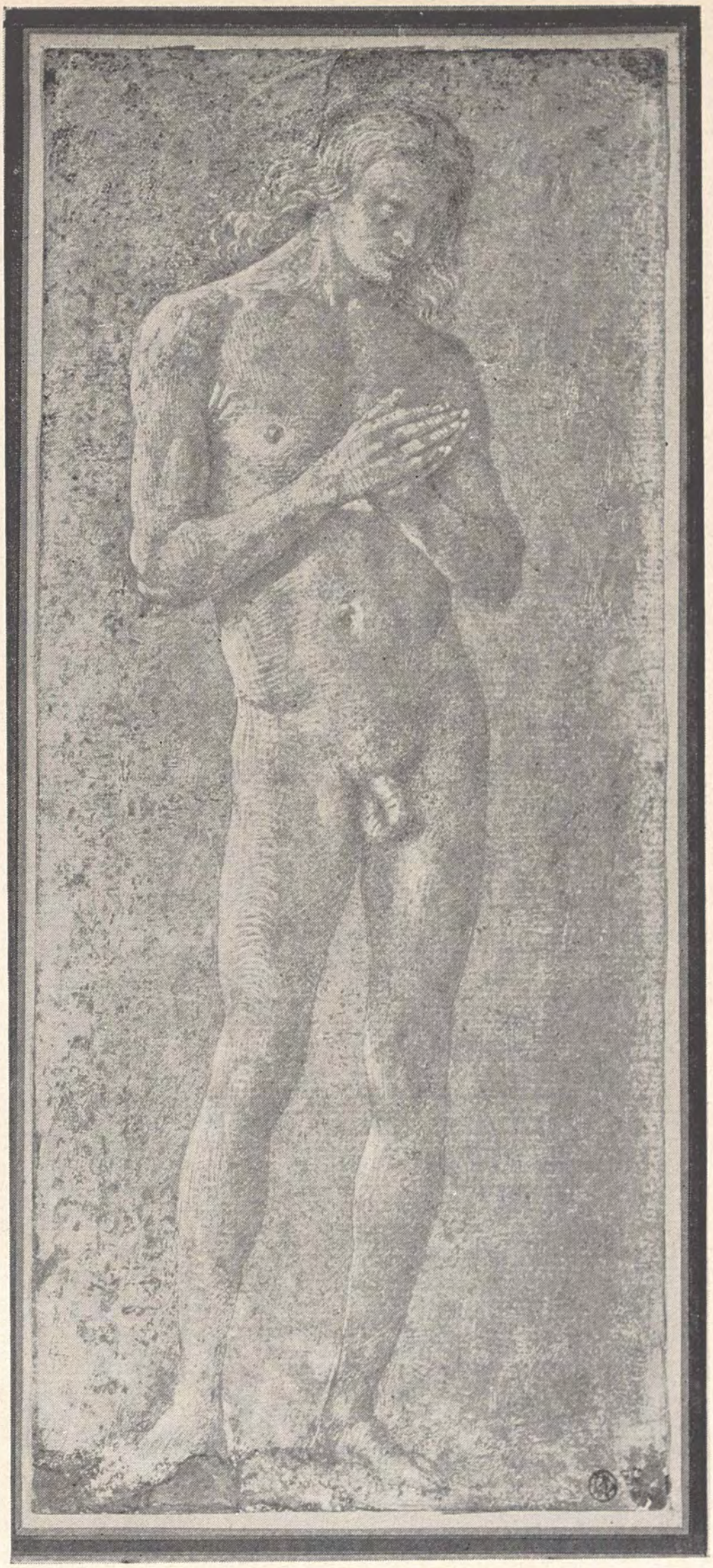
Jean Duvet (ca. 1485-1561)
French. Size: 11¾ x 8½ in.

This artist was one of the earliest French engravers. Although he was technically rather gauche his interpretations have a mystic charm not unlike that of William Blake.

THE GREAT FORTUNE (NEMESIS)

Albrecht Dürer (1471-1528)
German. Size 13¼ x 9¼ in.

According to Dürer's own testimony the inspiration of this print came from a Latin poem by Politian, and briefly stated represents fickle Fortune driven by the gales of Chance. It is among the most important prints by perhaps the greatest master of engraving.



STUDY FOR "THE BAPTISM OF CHRIST"

Perugino (Pietro Vannucci) (1446-1524)
Italian. Size: 11 x 4¾ in.

This exquisite silver point, probably a preparatory drawing for a painting such as The Baptism of Christ in the Sistine Chapel in Rome, has all the tenderness and sincerity of the Umbrian School and of Perugino, the teacher of Raphael.

SHEET OF STUDIES

Jean Antoine Watteau (1684-1721), French

Size: 7 x 7¾ in.

These charming studies in sanguine are preparatory drawings for Watteau's paintings of *Summer* and *Winter* from the series of four seasons done for the artist's friend, Julienne. The drawing came from the collection of the Marquise de Valori.

VIEW OF THE TIBER AT ROME

Claude Lorrain (Claude Gelée) (1600-1682), French

Size: 8 x 10½ in.

A remarkably fresh and immediate drawing that was first published in Pond and Knapton: "Imitations of Drawings," London, 1735. For almost two centuries the whereabouts of the drawing, once in the collection of Hugh Howard, had been unknown.

PORTRAIT OF A LADY

Jacopo Pontormo
(1494-1557), Italian
Size: 13½ x 9 in.

Pontormo, a pupil of Andrea del Sarto and strongly influenced by Michelangelo, is at his best in his portrait drawings where, with facile technique, he imparts dignity and consciousness of rank to his sitters.

STUDY OF A MAN

Baccio Bandinelli
(ca. 1487-1559)
Italian. Size: 16⅛ x 9⅞ in.

Bandinelli was a talented pupil of Michelangelo and many of his vigorous figure drawings still pass under the name of his master. Bandinelli tried, though unsuccessfully, to outrival Michelangelo.

STUDY OF A NUDE MAN

Jean Louis André Théodore Géricault (1791-1824)

French. Size: 9⅞ x 7½ in.

A pen and ink study for a projected but never completed painting of the "Barberi" races in Rome. In this sport, riderless horses with spurs on them were raced around the Piazza del' Popolo.

STUDIES FOR "THE MARTYRDOM OF ST. SYMPHORIEN"

Jean Auguste Dominique Ingres (1780-1867)

French. Size: 21 x 16 in.

For all his paintings, Ingres made many and detailed preparatory drawings. This sheet, with drawings on both sides, is such a study for the Altar of St. Symphorien in the Cathedral of Autun.

THE CHINESE SECTION

In the galleries of Chinese art, the visitor may see the material culture of over three thousand years of unbroken tradition. The range of the collection begins with the vessels, weapons and chariot fittings cast in bronze during the Shang Dynasty toward the end of the 2nd millenium B.C. The changes in style through the centuries before the Christian era are illustrated by such examples as the rectangular caldron of the Early Chou Dynasty and the coiled dragon finial of the Middle Chou. The ornate style of the Late Chou, from the 5th to the 3rd century B.C., is illustrated in the large bell and numerous sculptures in bronze and smaller bronzes inlaid with gold and silver. In these same centuries, jade carving reached a high artistic level that is well illustrated by the large jade disk. The earliest lacquer ware so far recovered is of about the 4th century B.C. and shows a freedom of drawing and technical skill that presupposes a long period of development.

From the earliest times the Chinese potter has remained unsurpassed in the world. Chinese ceramics set the high standards in shapes, decoration and glazes. The collection is especially rich in painted pottery of the Han Dynasty. Colored glazes, especially yellow, green and blue, came into favor during the T'ang Dynasty and were used with success on the beautifully modeled tomb figures of horses and attendants. In the 11th and 12th centuries the skill of the potter reached a new peak of perfection in monochrome and decorated wares. A large vase of Tz'u-chou ware decorated with a single dragon illustrates the excellence of shape and boldness of design.

Of all the arts, that of painting probably best illustrates the highest ideals of Eastern Asia. During the T'ang Dynasty interest was focused on figure painting, and the historically important scroll of palace ladies in a garden preserves the manner and composition of the 9th century. But it is in landscape painting that Chinese genius finds its most complete expression. The collection contains examples from the classic 11th century through the mist-filled landscapes of the 13th century, to the brilliant and atmospheric works of the Yüan and Ming Dynasty masters. The Chinese artist ranged over a wide field of subject matter. Paintings of birds and flowers, dragons, fish, and bamboo each show the keen observation or lively imagination which the great masters joined with their impressive technical perfection as painters.

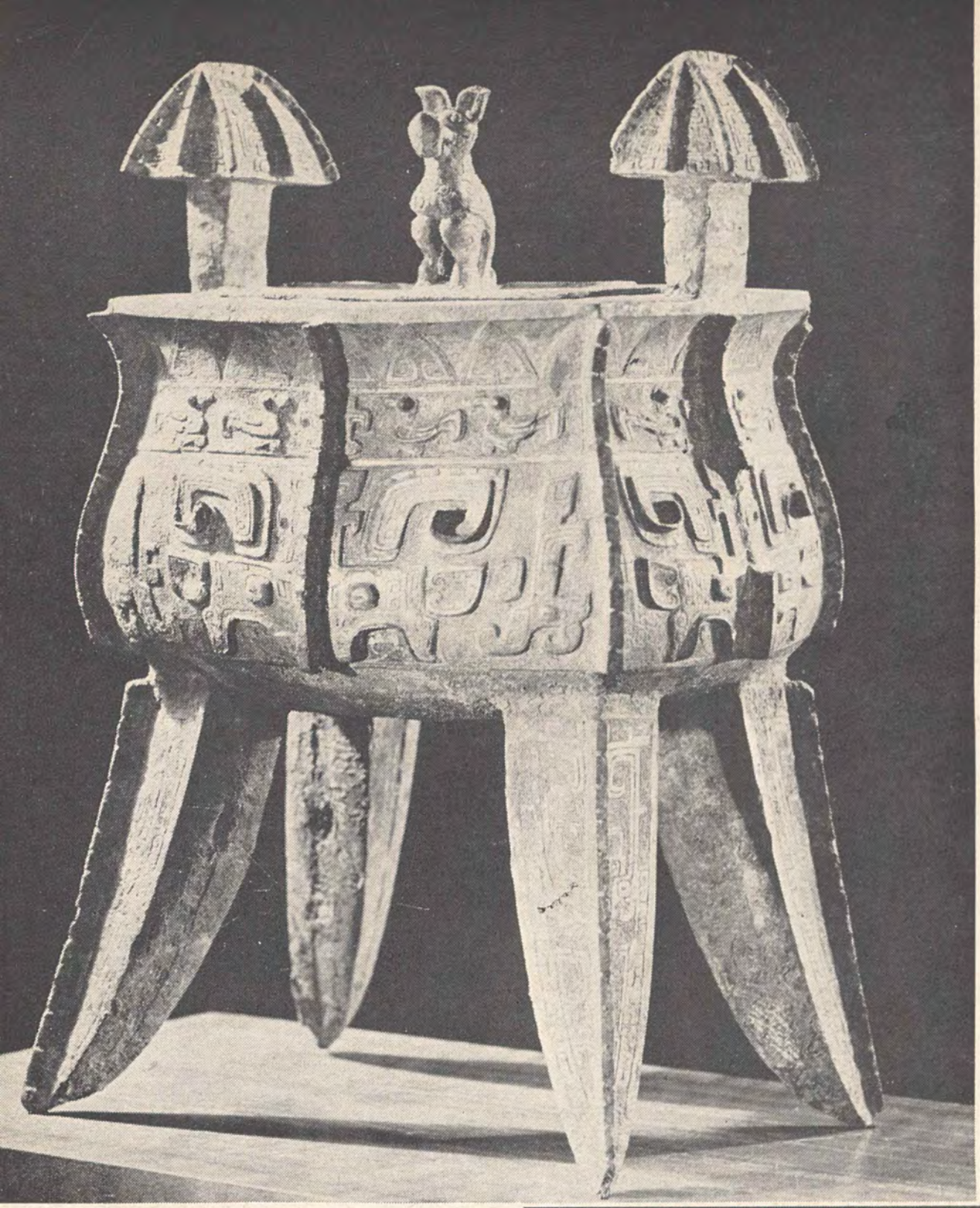
The Buddhist religion has inspired the greater part of Chinese sculpture. From the 4th to the 18th century the image maker has produced countless representations of the Buddhist gods in stone, bronze, wood and lacquer. One of the masterpieces of early sculpture is the large bas-relief of the Empress and her court, which comes from the rock-cut cave temples of Lung Mên. A Buddha head from the caves of Yun Kang and a stele of the early 6th century show, respectively, the high spiritual content and the magnificent linear design of the archaic period. In the 7th and 8th centuries an interest in solid form became dominant and no better example may be seen than the guardian lion in white marble. An increasing realism is to be found

in the Lohan figure of glazed pottery from the 10th or 11th century, while the humanizing of the gods and an emphasis on dramatic effect are perfectly illustrated in the carved wood Kuan Yin of the 12th to 13th century.

The last two imperial Dynasties, Ming and Ch'ing, are best known for the superb craftsmanship in high-fired porcelain, lacquer and textiles. All the celebrated types of single-color and decorated porcelains are represented in the collection. Good Chinese furniture from the 16th to the 18th century has been little known in the West until recent times. These chairs, tables and stools are just in proportion, restrained in design, unsurpassed in cabinet-work, and suited to their purpose. The Gallery collection contains a number of well-known examples which help to complete the picture of cultivated Chinese life. The extensive group of textiles and costumes, ranging in time from the 16th to the 19th century, furnishes striking evidence that the Chinese tradition of technical skill and masterly design has retained its vigor into modern times.

THE CHINESE DYNASTIES

Shang (Yin)—1765-1123 B.C.
Chou Dynasty—1122-255 B.C.
Ch'in Dynasty—255-206 B.C.
Han Dynasty—206 B.C.-220 A.D.
Three Kingdoms—220-264 A.D.
Six Dynasties—265-589 A.D.
Sui Dynasty—589-618 A.D.
T'ang Dynasty—618-906 A.D.
Five Dynasties—907-960 A.D.
Sung Dynasty
  Northern Sung—960-1126 A.D.
  Southern Sung—1127-1279 A.D.
Yüan Dynasty—1280-1367 A.D.
Ming Dynasty—1368-1644 A.D.
Ch'ing Dynasty—1644-1911



VESSEL, type *Chia*
Bronze.

Chinese, Shang Dynasty
Height: 13½ in.

Bronze vessels dating from the end of the 2nd millenium B.C. exhibit a skill in casting that is unsurpassed. The highly conventionalized designs undoubtedly had a religious or magic meaning. The majority of these vessels were used to hold offerings to the spirits of the ancestors.

VESSEL, type *Fang-ting*

Bronze. Chinese, Early Chou Dynasty
Height: 11 in.

Around 1000 B.C. some bronze vessels present a strange, almost barbaric appearance with excrescences and monsters in high relief or full round. The inscription indicates that this vessel was made for offerings to the deceased King Ch'eng, second ruler of the Chou Dynasty.

SPIRAL FINIAL

Bronze. Chinese, Chou Dynasty
Height: 13½ in.

The large scale of the design and the fanged dragon with curling nose indicate that this was made toward the end of the Western Chou period, about the 9th or 8th century B.C. Like many bronzes recovered from ancient tombs, its original use is unknown today.

BELL, type *Chung*, Bronze. Chinese
Late Chou Dynasty. Height: 22½ in.

During the 6th to 3rd centuries B.C., the decoration on bronzes became finely detailed and intricate with great attention to surface texture. The quality of workmanship in such Late Chou pieces is in every way as good as the best examples of Shang and Early Chou. Chinese bells do not have clappers but were struck on the outside. Bells of this kind were used in sets of varying sizes.

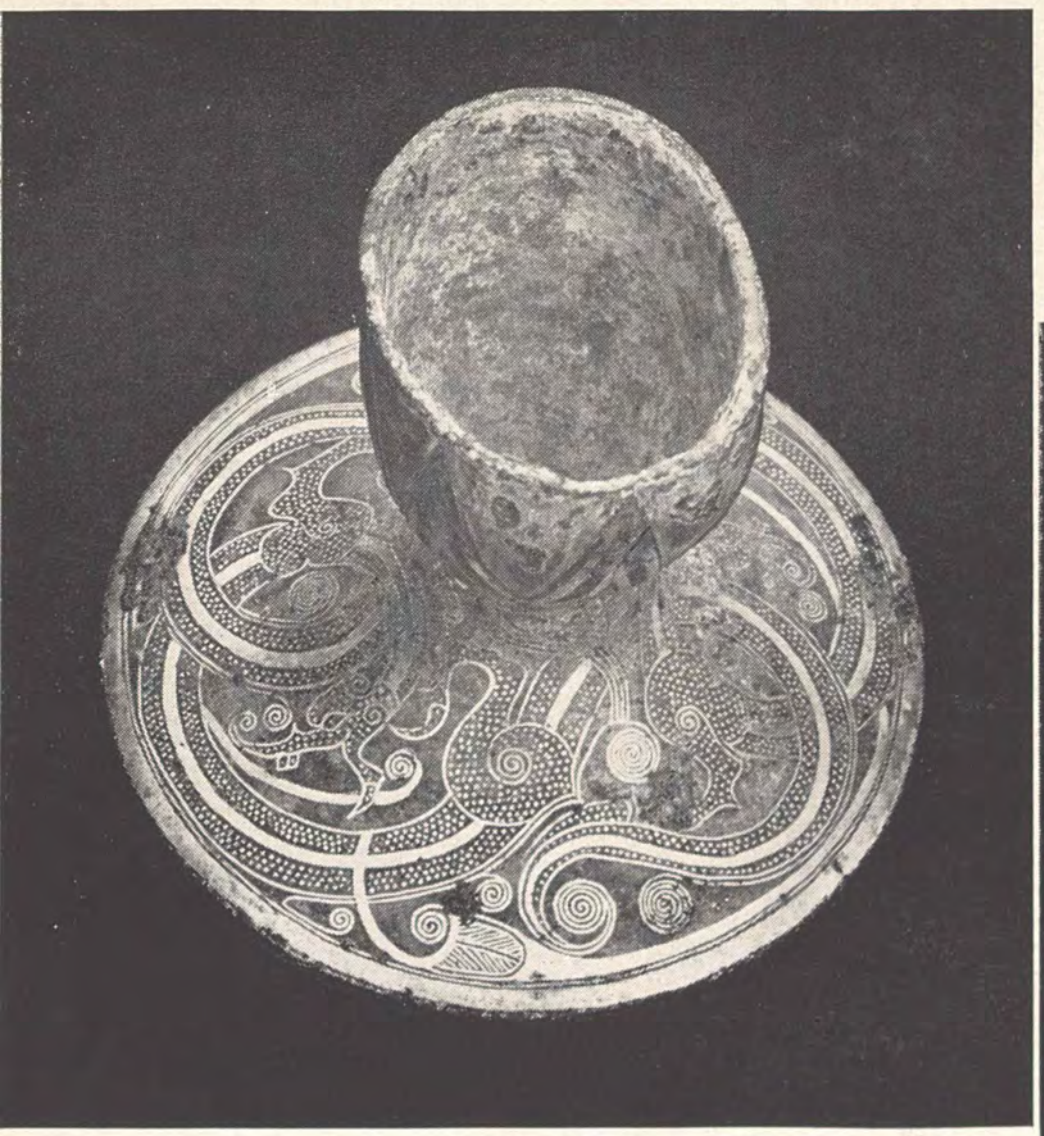
Jar, Carved Marble. Shang Dynasty.

Gift of M. A. Piacentini, Esq.

Vase, Pottery with Glass Bead Ornament. Late Chou.

Cup, Bronze Inlaid with Gold and Silver. Late Chou.

Lid, Bronze Inlaid with Silver. Late Chou.



DISK, type *Pi*, Jade. Chinese, 5th to 3rd Century B.C., Late Chou Dynasty
Greatest Diameter: 8⅝ in.

Jade is a term loosely used but generally refers to nephrite and jadeite. It has been carved in China since Neolithic times. The collection contains good examples from the Shang and Chou Dynasties. The most celebrated is the large disk with two striding monsters (tigers?) on the rim. Illustrations on the opposite page show the evolution in style from the 12th to about the 4th century B.C. Almost all archaic jades are brown, tan, or yellowish white in color.

CARVED JADE

Shang Dynasty.

Middle Chou. *Gift of C. T. Loo, Esq.*

Shang Dynasty.

Late Chou.

Late Chou.

COVERED BOXES AND CUP

Lacquered Wood. Chinese,
ca. 4th Century B.C.
Late Chou Dynasty

Upper

Box with lid, type *lien*
Height: $4\frac{9}{16}$ inches
Diameter: $8\frac{1}{4}$ inches

Center

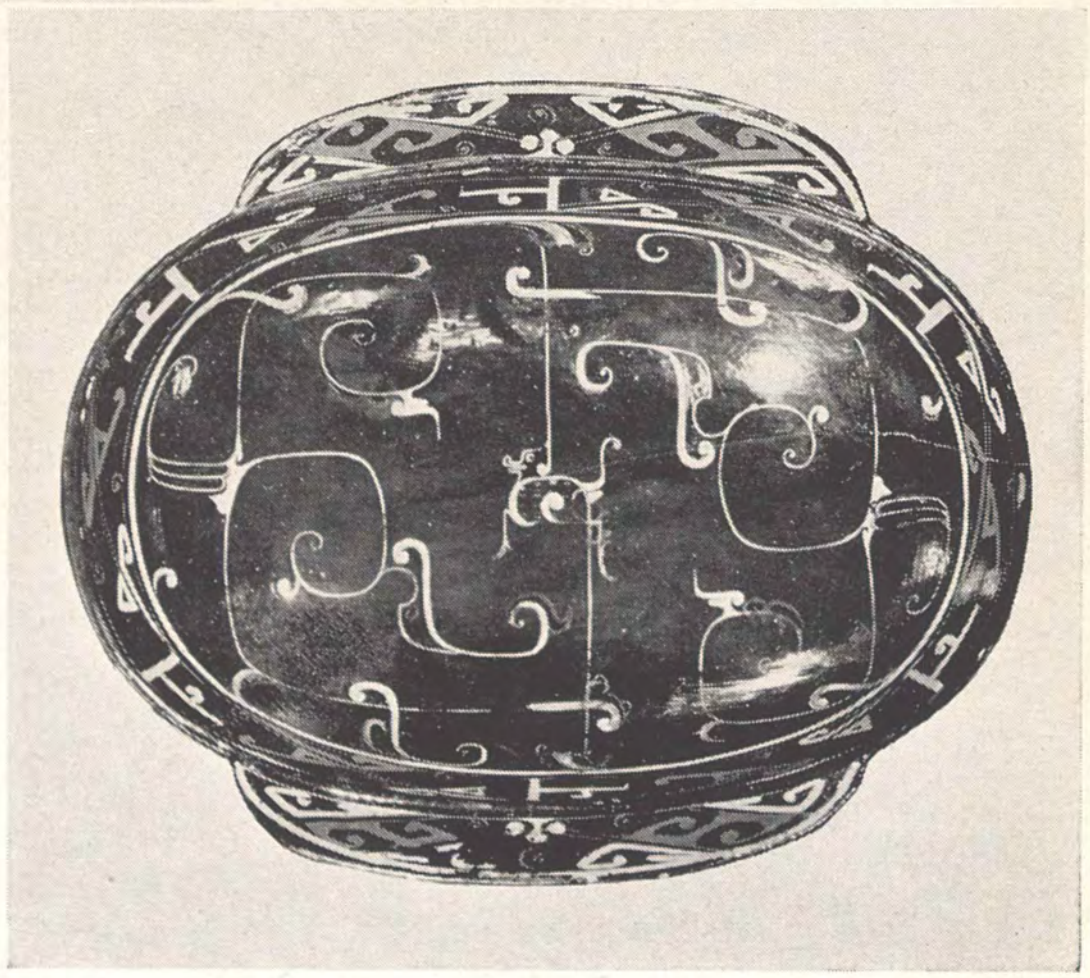
Oval box with gilt-bronze
Width: $5\frac{5}{16}$ inches
fittings
Height: $8\frac{13}{16}$ inches
Diameter: $8\frac{1}{8}$ inches

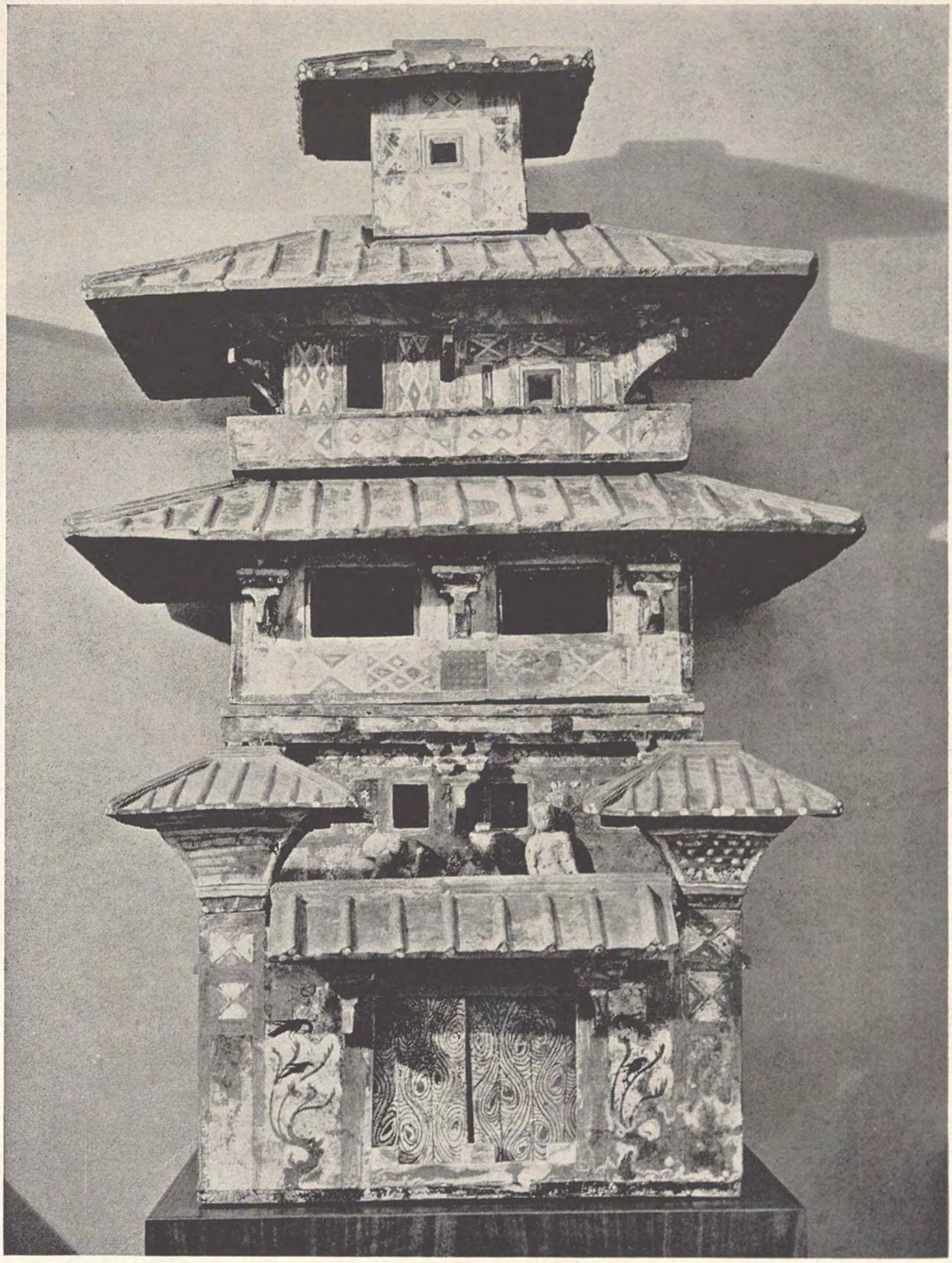
Lower

Wine cup with ear handles
Lenght: $6\frac{11}{16}$ inches

The stylized fantastic animals, volutes, and geometric patterns are closely related to the designs on bronzes inlaid in gold and silver dating from the 5th to 3rd century B.C.

A variety of lacquered wood vessels, probably made in the 4th to 3rd century B.C., has been recovered from tombs near Ch'ang Sha in Huñañ Province. These three examples illustrate the variety of designs that comes from this one site.



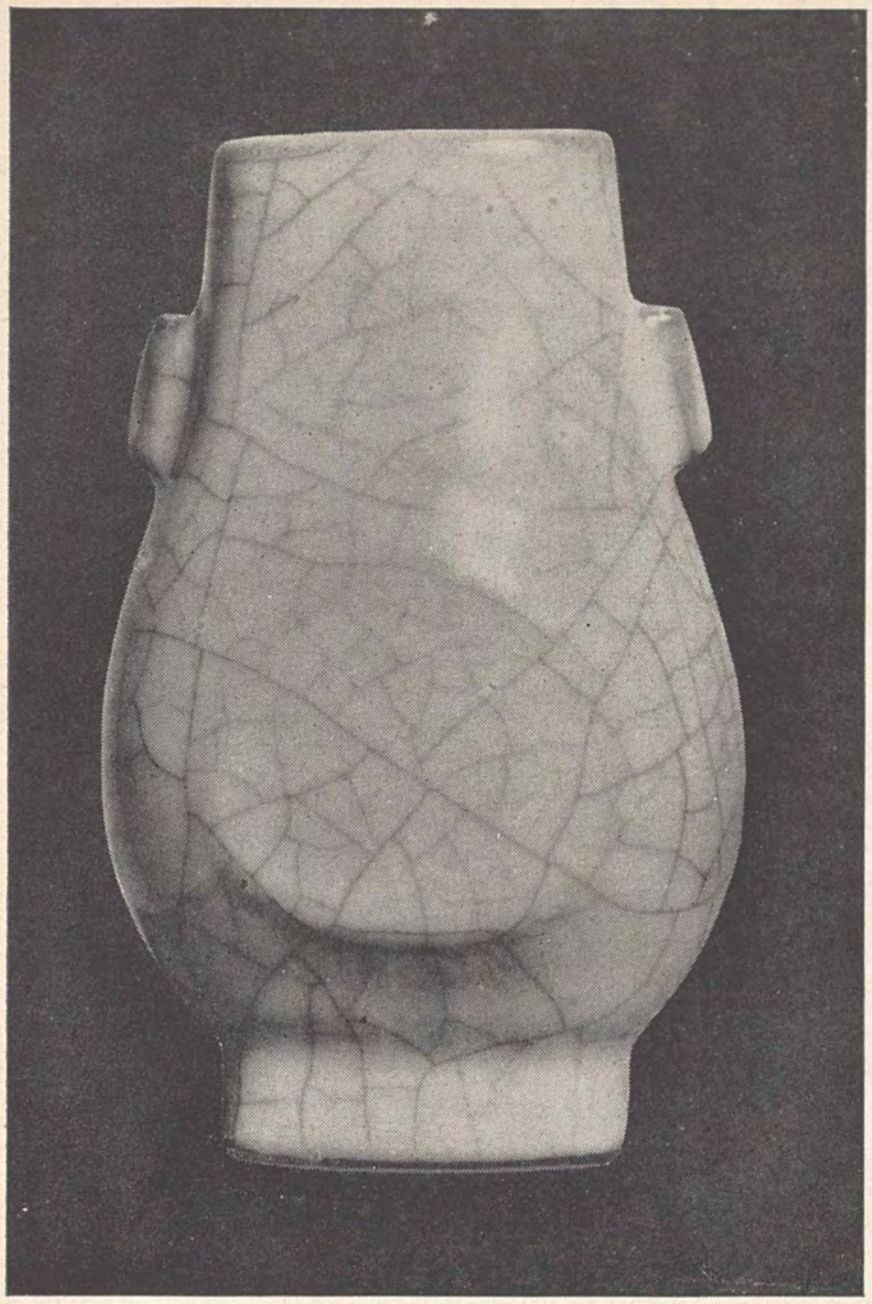


HOUSE MODEL, Painted Pottery, 1st Century A.D.
Chinese, Han Dynasty. Height: 52 in.

It is from elaborate pottery models such as this, intended for tomb burial, that we learn the nature of early Chinese architecture which was all destroyed many centuries ago. The elaborate bracket system supports broad but straight-lined eaves that contrast with the upward curving eaves so familiar in most surviving Chinese buildings. This is one of the most complete house models so far recovered and is notable for the paintings of trees around the lower story.

TOMB FIGURES, Glazed Pottery. Chinese, T'ang Dynasty

Some of the most intimate Chinese small sculpture is in the form of tomb figurines intended for burial with the dead to serve their spirit in the next world. During the 7th and 8th centuries finely modeled and beautifully glazed figurines give a detailed picture of contemporary life. The best tomb figures combine the arts of the modeler and the potter on a very high level.

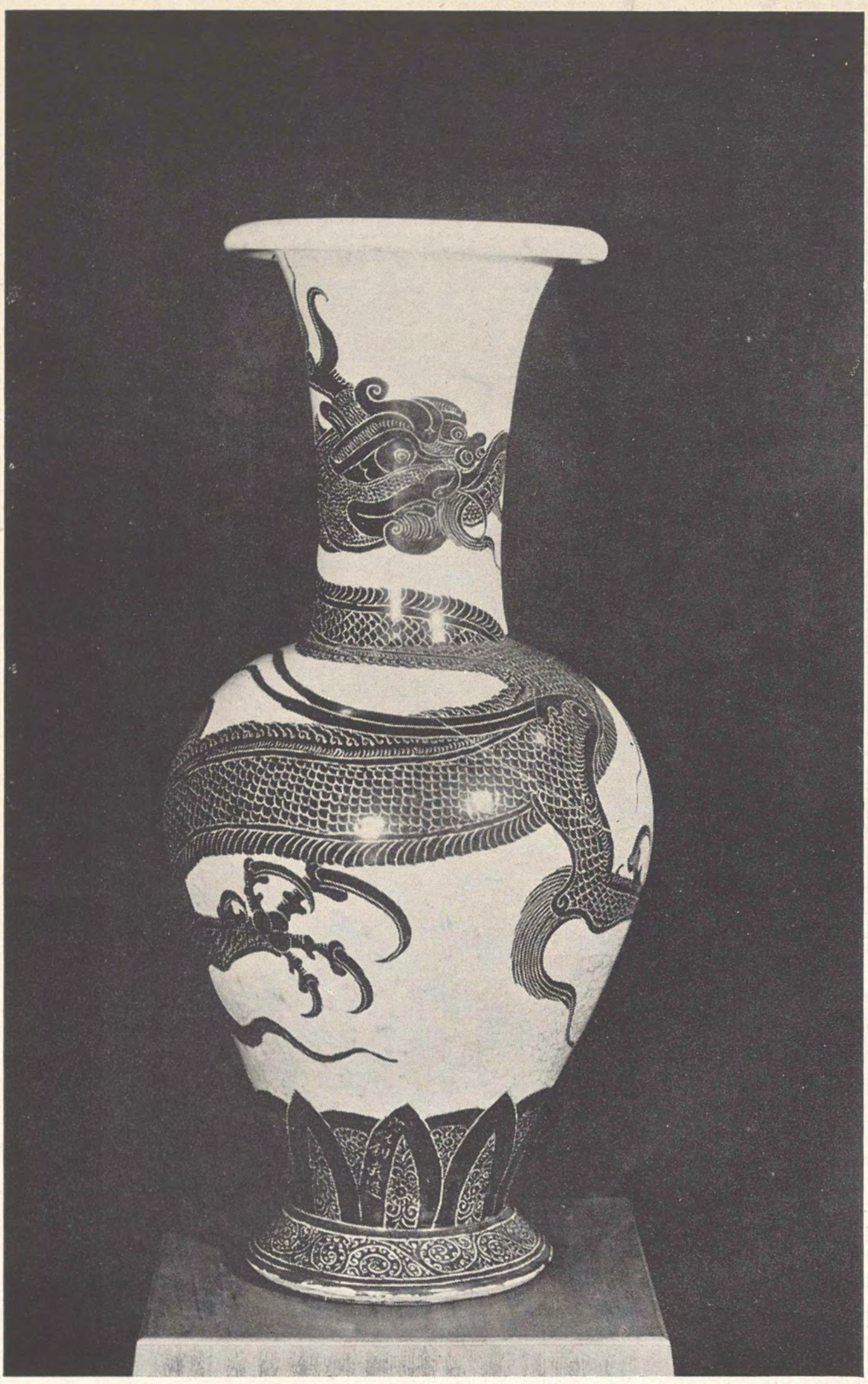


VASE, *Kuan* Ware, Chinese
Sung Dynasty. Height: 4 in.

Kuan ware is one of a few types produced especially for the imperial palace. The shapes are generally restrained, the color range limited to subtle shades of grey and tan, while the rich, unctious, and crackled glaze has a satiny, tactile quality. The body clay is frequently black as in this case and shows through where the glaze runs thin. Wares of this kind are the most elegant and sophisticated that were produced in the Sung Dynasty.

PLATE, *Ting* Ware
Chinese, Northern Sung Dynasty
Diameter: 10½ in.

The pure white wares produced near Ting-chou in Hopei Province are frequently decorated with designs mold-pressed or carved under the glaze. Naturally the greatest freedom is found in the engraved designs such as the large peony on this plate. The *Ting* kilns produced several grades of ware. The best quality with a creamy white glaze is exemplified in this plate.



DECORATED VASE, *Tz'u-chou* Ware, Chinese, 12th Century
Northern Sung Dynasty. Height: 22⅜ in.

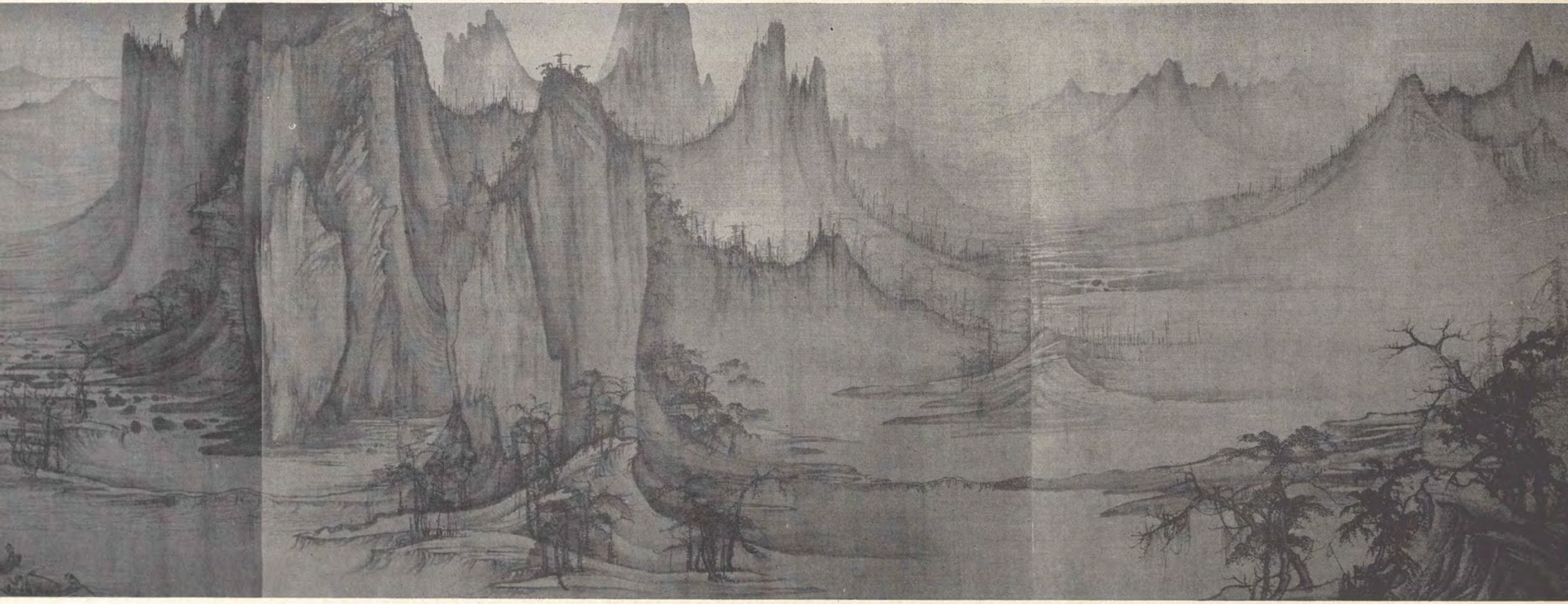
Among the many triumphs of the Sung Dynasty potter the most magnificent decorated pieces are the *Tz'u-chou* wares ornamented with painted and carved slip. A boldly conceived dragon is disposed about this vase in a manner to produce the greatest decorative effect from every angle. The excellent potting and technical honesty of the Sung Dynasty wares have won them the highest place in the ceramic arts of the world.

TUNING THE LUTE AND DRINKING TEA, After a design by Chou Fang (early 9th Century)
11th Century (?). Length: 29⅝ in. Width: 11 in.

The T'ang Dynasty in China was the great period of figure painting. Here ladies of the palace are shown engaged in an intimate musical. The painting derives a monumental quality from the simplicity of the composition and the bulk of the figures. Although probably painted in the 11th century, the picture preserves a composition and manner of two hundred years earlier.

BIRDS AND FLOWERS, Artist Unknown, Chinese, 12th Century
Sung Dynasty. Height: $9\frac{3}{16}$ in. Width: $10\frac{1}{2}$ in.

In the 12th century under the art patron Emperor Sung Hui Tsung, the Imperial Painting Academy specialized in pictures of birds and flowers. These paintings, small in scale, are executed with elegance and restraint in fine detail that reveals an intimate understanding of nature.



FISHING IN A MOUNTAIN STREAM (detail)

Attributed to Hsu Tao-ning (fl. 11th Century), Chinese, Northern Sung Dynasty

Total length: 82 in. Width: 19 in.

The great classic school of Chinese landscape painting developed during the 10th and 11th centuries. We know very little about the individual styles of the masters but this scroll has the monumental grandeur and vigorous brushwork that is believed to be the contribution of such early painters as Hsu Tao-ning.

(Opposite Page)

FIVE DRAGONS, Attributed to Ch'en Jung (fl. 1280 A.D.)

Chinese, Southern Sung Dynasty. Length: 23½ in. Width: 13½ in.

Concerning the dragon, Okakura Kakuzo has written: "The Eastern dragon is not the gruesome monster of medieval imagination, but the genius of strength and goodness . . . He unfolds himself in the storm clouds . . . Coiling again and again on his strength, he sheds his crusted skin amid the battle of the elements, and for an instant stands half revealed by the brilliant shimmer of his scales."

RIVER LANDSCAPE IN FOUR SCENES (detail)

By Hsia Kuei (fl. 1180-1230 A.D.), Chinese, Southern Sung Dynasty. Total length: 99¾ in. Width: 11 in.

It was in the fully developed monochrome ink landscape that the Chinese intense love of nature found its most complete expression. Hsia Kuei was especially noted for his mist-drenched landscapes in which areas of unpainted silk suggest vast stretches of space. The writing on this scroll giving the title of each scene, is traditionally attributed to the Sung Emperor Li Tsung (reigned 1225-1264).

BAMBOO, (detail) By Li K'an (ca. 1235-1320 A.D.), Chinese, Yüan Dynasty
Length: 18 ft. 1 in. Width: 14¾ in.

The painting of bamboo, especially in ink, is a particular branch of Chinese pictorial art. Many artists have devoted their entire efforts to depicting the bamboo in its countless varieties and in its different aspects of growth and changing weather. Li K'an is one of the most celebrated of all bamboo painters. His intense observation and intimate knowledge of the plant, coupled with his great skill as an artist, permitted him to paint the bamboo accurately with the greatest spontaneity and ease.

MOUNTAIN SCENE, By Shen Chou (1427-1509 A.D.)
Chinese, Ming Dynasty. Length: 23¾ in. Width: 15¼ in.

Shen Chou was one of the four most famous painters of the Ming Dynasty. Few artists have been able so definitely to capture a mood and few have equalled Shen Chou in the vitality of his brushwork and the rich tonalities of his ink. Being a scholar and a good calligrapher, he frequently augmented his paintings with short poems expressing the same theme, thus combining the arts of painting, poetry, and calligraphy.

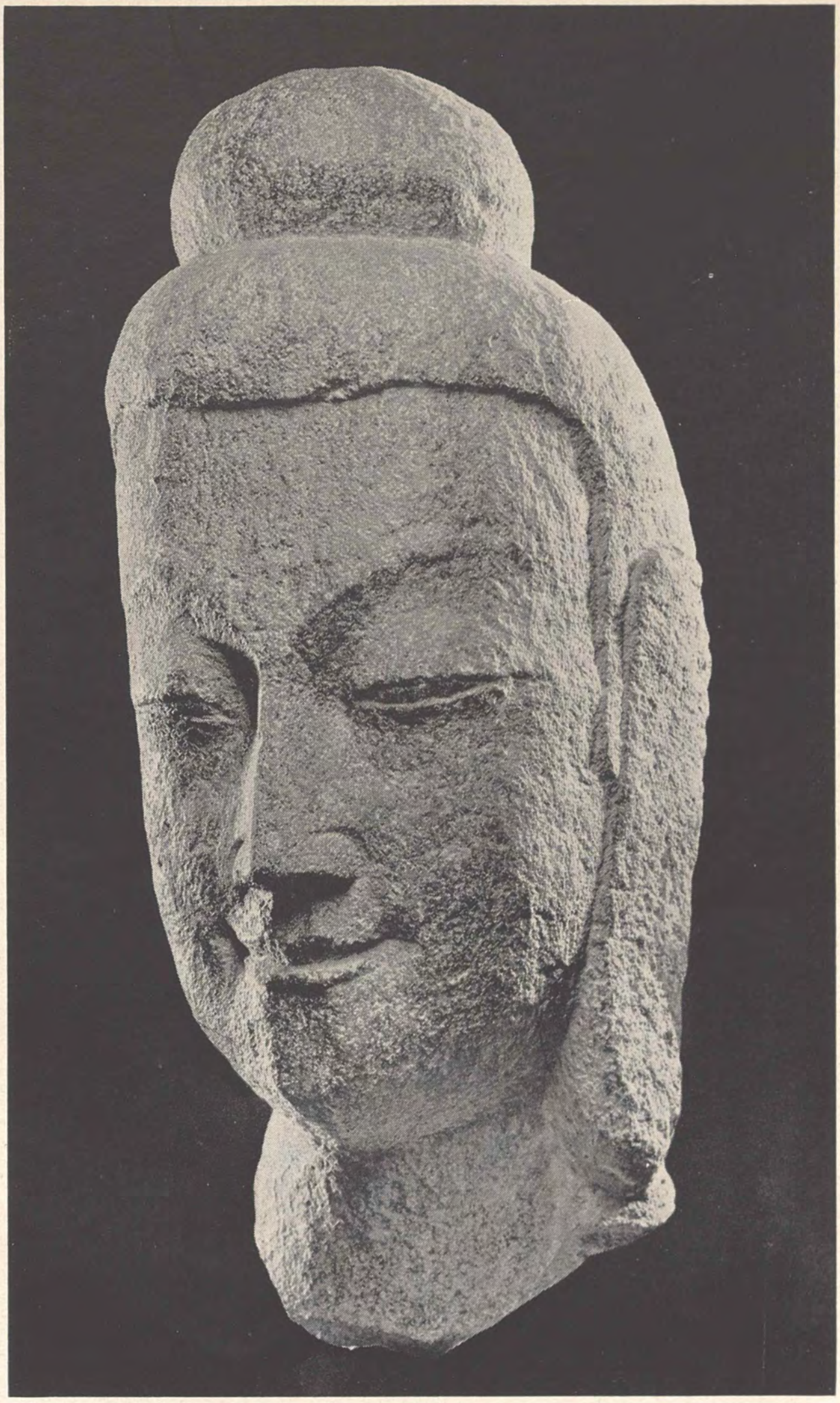
CYPRUS AND OLD ROCKS, By Wen Cheng-ming (1470-1559 A.D.), Chinese, Ming Dynasty
Length: 19¼ in. Width: 10¼ in.

Wen Cheng-ming was not only a painter of great ability in depicting landscape, orchids, and bamboo, but also an accomplished poet and a calligrapher of the highest standing. He represents in all ways the Chinese ideal of the cultivated gentleman. This picture is of especial interest in that it was painted toward the close of the artist's life when he was eighty-one years of age.

CHINESE SCULPTURE GALLERY

GUARDIAN LION, Chinese, 4th to 5th Century A.D. Height: 51½ in.

This winged lion, one of a pair, stood guard over a tomb in North China. The strong forward movement of the boldly conceived animal is greatly accentuated by the lightly sculptured wings and designs along his flank. There is a definite linear quality in much of the best Chinese sculpture from the early centuries of the Christian era. The lion, in his office as guardian, crushes a small, rodent-like creature under his enormous paw.



HEAD OF BUDDHA, from the Yun Kang Caves
Chinese, 5th Century A.D., Northern Wei Dynasty,
386-535 A.D. Height 15⅛ in.

Some of the earliest Buddhist sculpture in China is in the great rock-cut cave temples of Yun Kang, in north Shansi Province, made between 450 and 500 A.D. This long, slim head with high arched eyebrows and archaic smile illustrates the spiritual vitality of the early Buddhist church.

EMPRESS AND COURT,
From the Lung Mên Caves

Chinese, ca. 522 A.D.,
Northern Wei Dynasty,
Length: 9 ft. 1 in.
Height: 6 ft. 4 in.

This bas-relief representing the Empress as a donor, accompanied by her court, comes from a cave chapel completed in 522 A.D. at the famous rock-cut temples of Lung Mên in Honan Province. The stately forward movement of the procession and the simple, carefully integrated composition are among the qualities that distinguish it as one of the masterpieces of early Chinese sculpture.

BUDDHIST VOTIVE STELE

Chinese, 1st half of the 6th Century
Wei Dynasty. Height: 98 in.

BUDDHIST VOTIVE STELE

Chinese, 569 A.D. Northern
Ch'i Dynasty. Height: 91½ in.

(*Left*) Sculptured stone monoliths of this kind were frequently erected by groups of Buddhist devotees for the greater glory and ornament of a temple. Probably the best such monuments are those made in the first half of the 6th century, before the great linear vitality of early Chinese art had succumbed to the more fully modeled forms of the Indian style.

(*Right*) In 569 A.D. this stele was erected at a temple in Shansi Province under the direction of a priest named Tao Lin. The figures in high relief, especially the central Buddha, show the direct influence of Indian art, which emphasized a more complete modeling of the body. The almost pictorial quality of the ornate top is characteristic of the late 6th century.

SHRINE FRONT, Chinese, early 7th Century A.D.
T'ang Dynasty. Height: 27¼ in.

Originally this stone formed the front of a small rectangular shrine within which were sculptured Buddhist deities. The writhing dragons, lions, and fierce guardians are intended to protect the high gods within. It is rare to find sculpture of this period in such superb condition, still exhibiting the fresh marks of the sculptor's chisel.

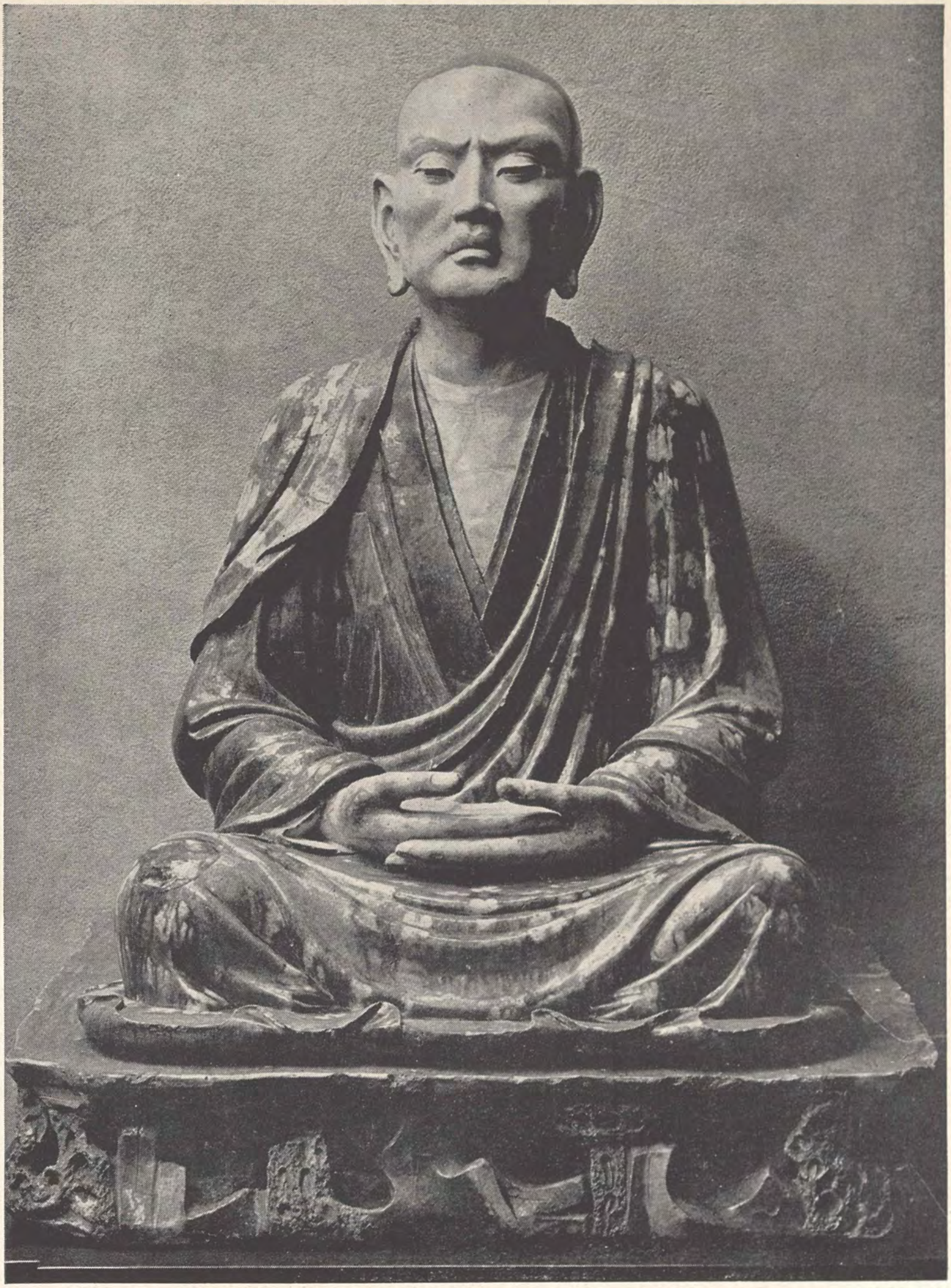
Opposite Page

KUAN YIN BODHISATTVA, Chinese, Sui Dynasty. Height: 52 in.

Toward the close of the 6th century, great simplicity and a youthful charm mark one phase of Buddhist sculpture. The figure is not conceived in three dimensions and although executed in the full round, it is more like high relief and is purely frontal in conception. Like all Chinese religious sculpture, it was originally painted, and traces of the ancient gold that once covered the flesh parts are still to be seen.

GUARDIAN LION, Chinese, early 8th Century, T'ang Dynasty. Height: 11¾ in.

The T'ang Dynasty is often called the "Golden Age" of Chinese culture. This lion of the 8th century is the product of a mature art that was interested in solid form and a balance between naturalism and formal design. Few examples of comparably high quality have survived into our own time. It is reported to have been excavated at Ting-chou, Hopei Province, noted for the rich finds of Buddhist sculpture in white marble.



LOHAN, Glazed Pottery, Chinese, 10th-11th Century, Height: 40 in.

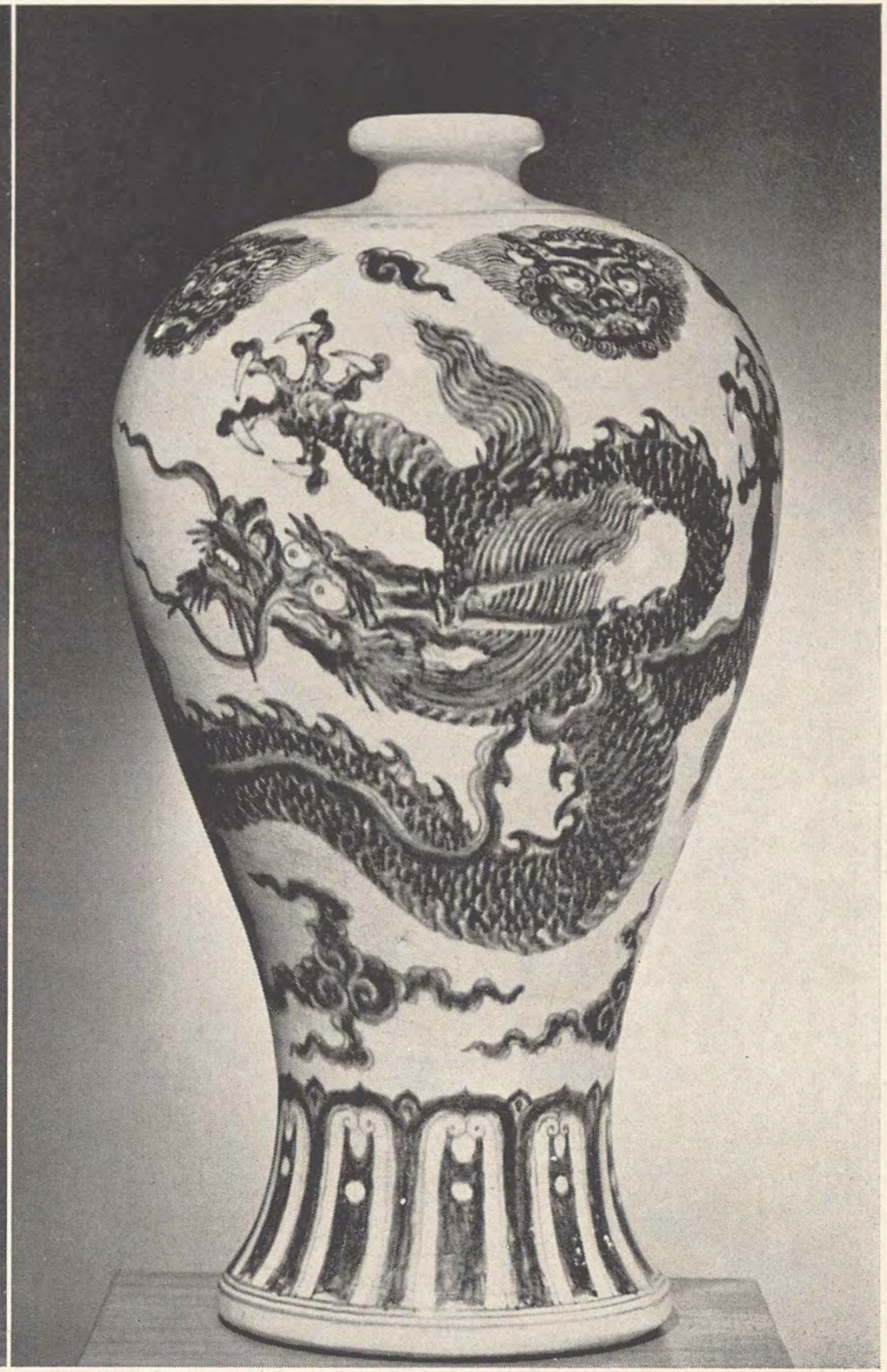
A Lohan is a Buddhist saint who has entirely withdrawn from the world and has extinguished all desire. The aloof expression and intense concentration in the face epitomize this religious ideal. The modeling, glazing and firing of a pottery figure of this size is a great technical achievement. Companion figures to this one may be seen in Boston, Philadelphia and New York.

KUAN YIN, Polychromed Wood, Chinese, 12th to 13th Century
Liao or Chin. Height: 7 ft. 11 in.

Kuan Yin, the Bodhisattva of Mercy, is the presiding deity in the Chinese temple room. The deity is here represented in the pose called "royal ease," seated in a rockery on the shore of a sea-girt isle. The benign appearance of the bodhisattva harmonizes with the deity's role as protector of the worshipper against misfortune. The gentle expression of the face and ornate treatment of the whole show the human and dramatic attitude of later Buddhist sculpture.

TEMPLE ROOM IN THE CHINESE GALLERY

The temple room in the main Chinese Gallery is an assemblage of architecture, painting, and sculpture illustrating the manner in which these arts are united in the service of the Buddhist church. From the 11th through the 14th centuries Buddhist art took on a grandiose and almost flamboyant character and images became more tender and human. These qualities are evident in the wood Kuan Yin and the great temple fresco. The richly carved ceiling well illustrates the powerful and opulent architecture of the 15th century.



PAIR OF VASES

Blue and White Porcelain
Mark an era of Ming
Hsüan Teh (1426-1435
A.D.), Ming Dynasty
Chinese. Height: 21¾ in.

It was during the Ming Dynasty that high fired, decorated, porcelains for the first time dominated Chinese ceramics. Among numerous types, the blue and white porcelain of the Hsüan Teh era is considered one of the highest achievements because of the free and powerful under-glaze decoration in a deep and brilliant sapphire-blue. These vases are unique in size and in being a matched pair.

THE JAPANESE SECTION

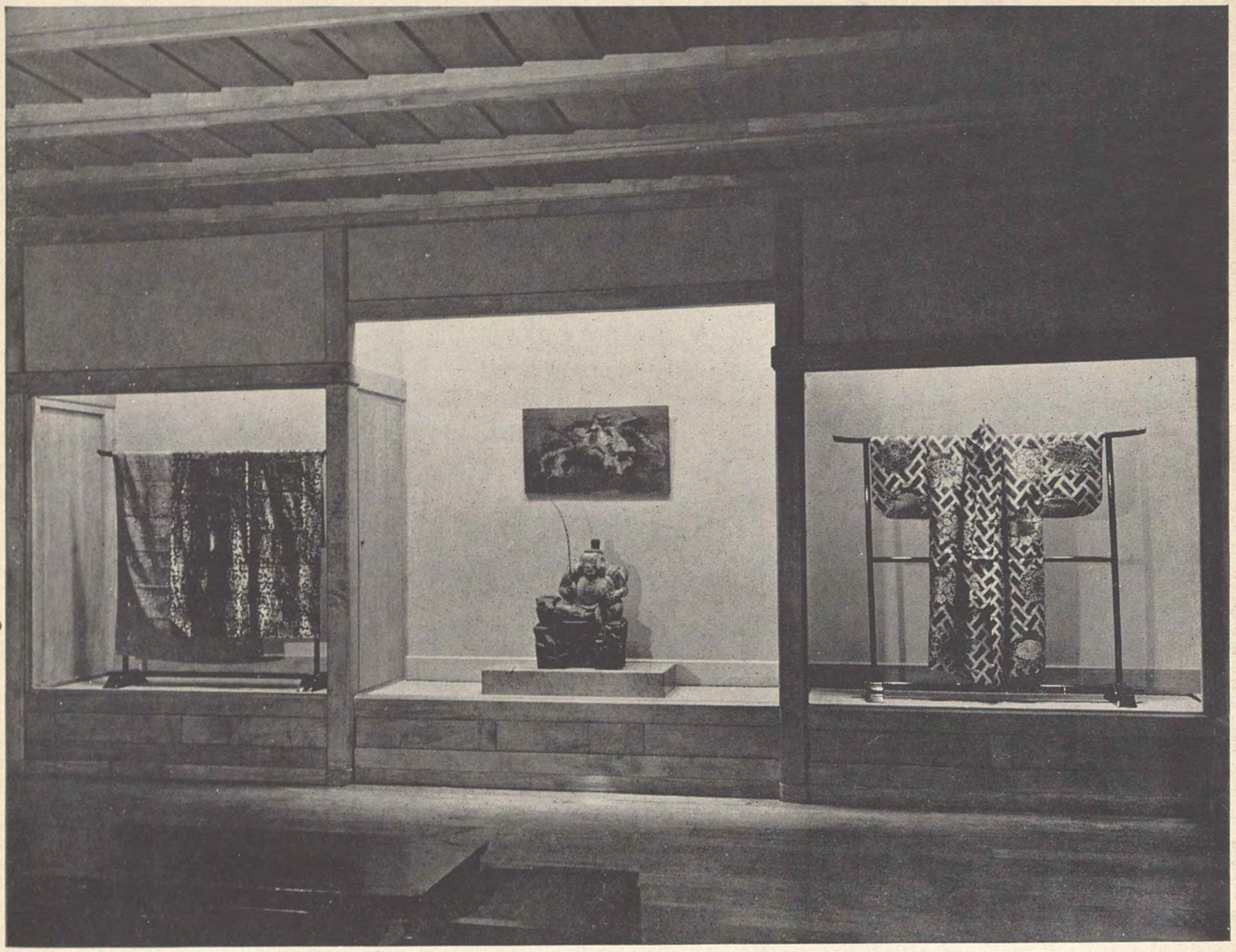
The Gallery of Japanese art is an adaptation of domestic architecture and provides a sympathetic background for the display of objects from the various periods in the history of Japan.

Much of the early Japanese Buddhist sculpture is, unlike that of China, executed in wood. An image of the deity Kwannon, and several other religious sculptures, demonstrate that the Japanese craftsman excelled in his chosen medium. They are marked by a solidity and sensitive understanding of material. At a later period the manner of representing the gods developed into a realistic and dramatic style. The head of a giant guardian king, made in the 13th or 14th century, has all the intensity and fury appropriate to the subject, expressed with an unerring sense of formal design. In addition to the aristocratic sculpture of the Buddhist church, there exists in Japan a little-known but lively and vital folk art of which the fisherman Ebisu is an excellent example.

Early Japanese painting, like sculpture, was devoted to the service of the Buddhist church. The "Goddess Benten Playing a Biwa" is an unusually informal conception of a religious theme, embodying a delicate sentiment and richness of detail that are purely Japanese. Other Buddhist paintings from the Kamakura and Ashikaga Periods illustrate the more formal aspects of Buddhist painting with its rich coloring and extensive use of gold.

One field of art in which the Japanese excel is that of decoration and design, as is well borne out in the elaborate textiles, exquisite lacquers and metalwork represented in the collection. Many of the costumes of stiff brocade are those worn in the formal, aristocratic No drama. The large patterns, brilliant colors and sumptuous effects of metal thread are well calculated to create an impression of regal pageantry. Japanese decoration appears to best advantage on the folding paper screens, which are essential adjuncts to the Japanese house. The collection contains a number of such screens from the 17th and 18th centuries representing birds and flowers, landscape, and intimate and colorful genre scenes.

It was also in the 17th and 18th centuries that in answer to the demands of a growing, wealthy merchant class, there arose in Japan a popular school of art known as Ukiyo-e. This school found its fullest expression in polychrome wood-block prints. The gallery possesses a comprehensive collection of prints by the leading masters of the various schools, that are displayed in rotation throughout the year.



JAPANESE GALLERY WITH SCULPTURE AND TEXTILES

PERIODS OF JAPANESE ART HISTORY

Period	Date	Period	Date
Suiko	552-646	Kamakura	1185-1392
Hakuho	646-710	Ashikaga	1382-1568
Tempyo	710-794	Momoyama	1568-1615
Jogan	794-897	Tokugawa	1615-1867
Fujiwara	897-1185		

Opposite Page

KWANNON, Wood, Japanese, Jogan Period 794-897 A.D. Height: 66 in.

The Japanese craftsman exhibits his skill through his sensitive knowledge of materials, producing the long, sweeping knife cuts which follow the grain of the wood in such a way that the form still suggests the log from which it was carved. The rather somber aspect of this figure of Kwannon is a style to be associated with the mystic school of Buddhism popular in the 9th century.

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HEAD OF A GUARDIAN FIGURE, Wood, Japanese

Kamakura Period 1185-1392 A.D. Height: 48½ in.

In 1184 the vigorous warrior, Minamoto no Yoritomo succeeded in establishing the Kamakura Shogunate. With the overthrow of the effete government, a new vital and masculine spirit in art superceded the over-refinement of the Fujiwara court. A return to realism and an emphasis on the dramatic are apparent in this head of a monumental guardian figure.

BENTEN PLAYING ON A BIWA, Japanese
Fujiwara Period 897-1184 A.D. Height: 47½ in.

Early Japanese painting followed the traditions set by the T'ang Dynasty in China. This painting of Benten, the Goddess of Poetry and Music, although based upon a religious theme, reflects the grace and refinement of the Fujiwara court life.

KUJAKU MYO-O, Japanese, Kamakura Period 1185-1392 A.D.

Height: 47 in.

Kujaku Myo-o, who rides upon a peacock, is a manifestation of Sakyamuni Buddha, and in this form protects the worshipper from calamities. The Buddhist paintings of the Kamakura period are more robust than those of the preceding centuries. They are frequently, as in this case, enriched with *kirikani*, a gold leaf cut in narrow strips and pasted on the picture.

PORTRAIT OF OFUJI OF THE YOJIYA

Kitagawa Utamaro 1754-1806
Japanese, Tokugawa Period
Size: 14 in x 9⅞ in.

One of the most popular themes of the Japanese wood-block artist was the portrayal of beautiful women. Utamaro is particularly noted for his exotic portraits, such as this one of Ofuji of the Yojiya, who was considered one of the three loveliest ladies of the Meiwa Period.

ACTOR PRINT

Toshusai Sharaku (fl. 1794-1796)
Japanese, Tokugawa Period
14⅜ in. by $9\frac{5}{16}$ in.

This print is a caricature of the actor, Bando Hikosaburo, as Yaranosuke, portrayed by Sharaku, who had been an actor of the aristocratic No drama and who delighted in caricaturing the actors of the more plebeian stage. The background of the print is of mica, which gives a dull sheen of dramatic quality when combined with the somber colors which Sharaku used.

JAPANESE POTTERY, 18th and 19th Century. Seto and Tamba Wares

The Japanese excel in pottery and stoneware rather than in high fired porcelain. The combination of warm earth colors, soft textured glazes, and vigorous drawing results in a personal quality which is the chief contribution of Japan to the ceramics of the Far East. The tall vase, with its delicately drawn plants, is of the 19th century and from Tamba Province. The large plate with its handsome crane and the humble peasants oil drip plate are a century earlier and come from the famous Seto kilns of Owari Province.

THE PERSIAN SECTION

The art of Persia has long been known to the West as the supreme achievement in decorative design. This is Persia of the Islamic period with its weaving, calligraphy and pottery. However, in recent years archaeologists have disclosed an early art of Iran manifested in the powerfully decorated Neolithic pottery dating from the 2nd millenium B.C. some of which was found in the vicinity of Siyalk. Contemporary with this civilization and continuing until the Achaemenid Dynasty, a colony of bronze-casters in the province of Luristan, Southeast Persia, were producing an animal art which had great decorative force combined with lively naturalism. They introduced the motif of confronted animals, a heraldic design continuing until the present day. In the 5th century B.C. during the Achaemenid Dynasty, the kings, Darius and Xerxes, built their stately palace complex of Persepolis. In the early 3rd century A.D. the Sasanians, a native Persian dynasty, rose to power and initiated a great national renaissance. Their art combined the naturalism and plasticity of Graeco-Roman art with the stylized, ornamental forms of ancient Assyria and Iran.

The Sasanians were unsurpassed in metalwork and in the weaving of silk textiles. We find their stylistic influence continuing through the Moslem conquest of Persia in 637 A.D. until the re-establishment of the Persian Abbasid capital in Baghdad in 749, since the Arabs came out of an artistic vacuum and had no styles to impose.

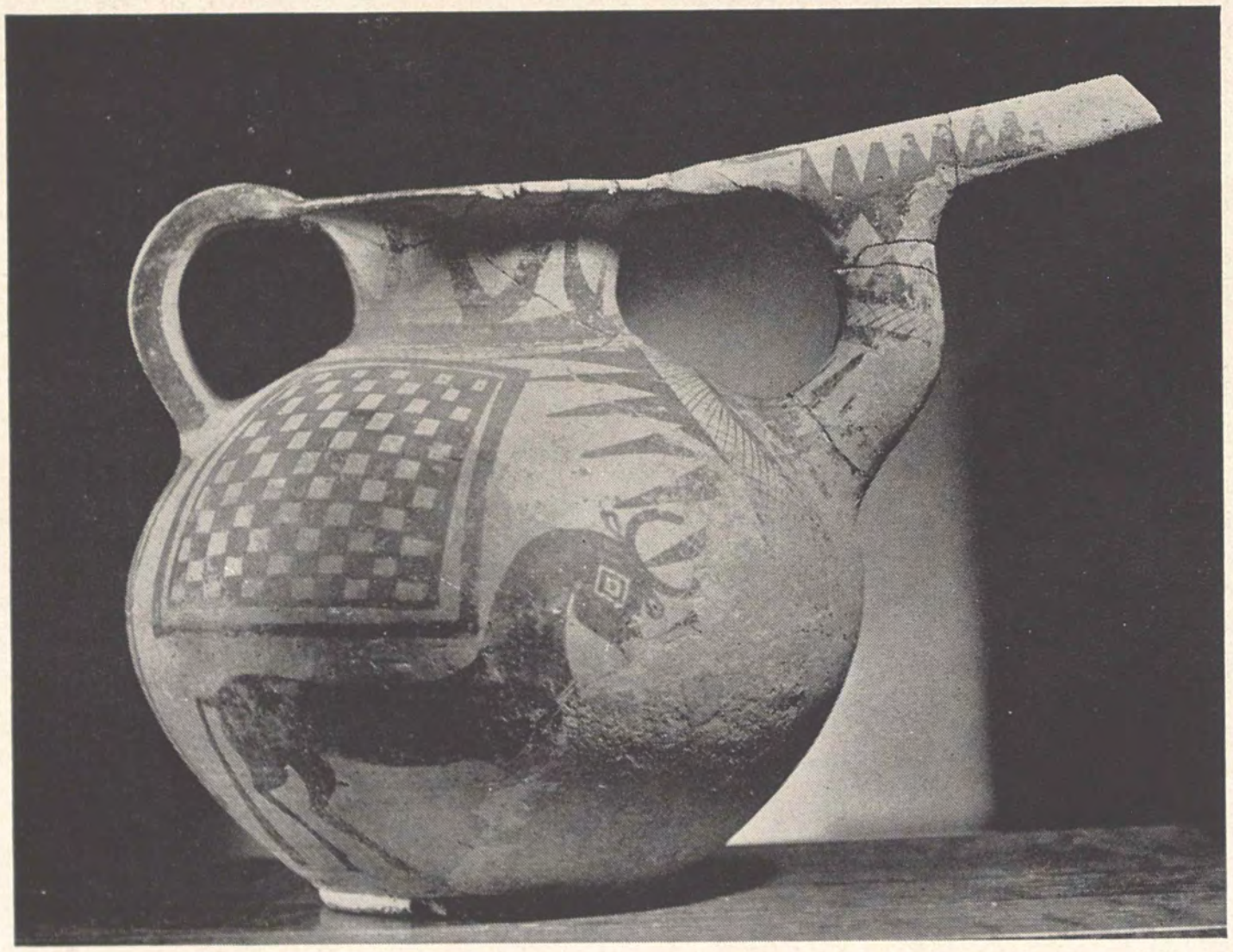
The Moslem interdiction against the representation of living creatures may have originally caused the art to be largely decorative, its ornament based upon geometric and floral motifs. This rule, however, was often violated, especially in Persia where we find figural decoration in the pottery, textiles and miniatures almost from the beginning of the Moslem era. After the conquest of Baghdad in 1258 by the Mongols under Genghis Khan, Persian artists were influenced by Chinese landscape painting and adopted Chinese decorative motifs. Persian painting is essentially an art of the book, illustrations adding variety and color to the written page.

The earliest known examples date from the beginning of the 13th century and belong to the Mesopotamian School of Painting at Baghdad. Many of the Arabic illustrated manuscripts of this period are translations of Greek works on plants, physics and medicine. During the Timurid Dynasty (1369-1500), a national style of miniature painting was created, characterized by subtle drawing and coloring and an intimate treatment of scenes and small figures. In the 16th century under the Safavid Dynasty (1502-1736), Persian art reached its culmination. The founder of the Safavid School of painting, centering at Tabriz, was Bihzad, a master of composition, color and human representation. Under the brilliant Safavid rule the arts of textile and rug weaving and metalwork were also revived. Almost simultaneously the Mughal Dynasty (1525-1857) was founded in India by Babur. At the Mughal court a truly native school of miniature painting grew up that combined the characteristics of 16th century Persian painting with elements of purely Indian taste, forming the Indo-Persian style.

With the decline of the Safavid Dynasty, a series of misfortunes beset Persia and for nearly two centuries there was no intelligent patronage of the arts. However, in recent years the prestige of the artist has slowly returned along with the development of nationalism, and there has been a revival of design, "the foundation and soul of Iranian art."

BRONZE BIT FROM LURISTAN, Persian,
2nd to 1st Millennium B.C. Height: 8½ in.

The animal art of Luristan, where the domesticated horse is said to have been introduced, transfers the quality of the animal without losing its essential character, while producing a beauty of pattern in keeping with the Persian sense of decoration.



SPOUTED POT, Neolithic, ca. 1100-1000 B.C.
Painted Pottery from Siyalk. Height: 5 in.

The decoration of the later Siyalk style shows a brilliant development of geometrical motifs, varied chequerboards and elaborate radial schemes along with a vivid animal style in the delineation of ibexes and bulls. The long spouted pots are copies of those made in metal and practically identical with types in metal found in Luristan.

TRIBUTE BEARER FROM PERSEPOLIS, Persian
Achaemenid Dynasty, 5th Century B.C. Height: 32½ in.

This bas-relief is from the balustrade of the grand staircase leading to the Hall of State, built by Xerxes and shows the connection between the ancient sculpture of Syria and Babylonia and that of Persia under the Achaemenids.

SILVER-GILT SALVER, Persian, Sasanian Dynasty, 6th-7th Century
Diameter: 11¾ in.

This salver, or bowl, is typical of the latter aspect of Sasanian art in that it shows the attachment to heraldic animals and formal design inherited by Persia through the Achaemenids from the ancient, conventionalized art of the Chaldeans and Assyrians. A slight influence of Graeco-Roman naturalism is present in the free treatment of the ground. Although this bowl is shallow, it was probably intended as a drinking vessel.

BRONZE BUCKLE,

Engraved and Inlaid,
Persian, dated 1612.

Height: 3¾ in.
Width: 2¾ in.

An outstanding example of the exquisite and perfect workmanship in metal inlay for which the Safavid Dynasty was noted. It is especially significant due to the fact that it is one of the few dated pieces remaining from this period.

BRONZE HEAD OF A LION (TIGER?)

Persian, Seljuk Dynasty
12th Century. Height:
$7\frac{7}{16}$ in. Width: $3\frac{1}{3}$ in.
Diameter: $6\frac{1}{4}$ in.

The lion form, here employed as the head of an incense burner in cast and pierced bronze, the body of which is now lost, has been stylized to a high degree in conformity with the Moslem prohibition of figural representation. It is only a point of departure, and the maker, with that lively Near Eastern sense of design, has fashioned an animal of pure fantasy. This is a fine example of the magnificent work in metal for which the Seljuk Turks were distinguished.

POTTERY FROM NISHAPUR, RAYY AND SULTANBAD, Persian, 11th-13th Centuries

The ewer with the slender spout, encircled with a band of Kufic characters carved in low relief, is 11th to 12th century from Nishapur and is covered with a light turquoise glaze. A survival of Sasanian art is evident in the design of confronted birds against a background of arabesques on the 12th century plate, decorated in "Sgraffito" technique and covered with a monochrome turquoise glaze. This plate along with the blue glazed ewer in an allover diamond pattern, the painted polychrome bowl in "Minai" technique, and the luster sweetmeat dish are all 13th century examples from Rayy. The small ewer, decorated with a leopard and two gazelles, is from Sultanabad, late 13th century.

STAG, SERPENT AND SIMPLE, Mesopotamian, 1224 A.D.,
Page From De Materia Medica by Dioscorides
Height: 12¾ in. Width: 9½ in.

Some of the earliest signed and dated miniatures belong to the Mesopotamian School of painting at Baghdad. This miniature depicts a stag struggling with a snake, while the plant which is the antidote for snake-bite is superimposed, the whole illustrating the Arabic text. It was painted and signed by Abd Allah ibn Fadl.

PAGE FROM THE JAMI AT-TAWARIKH (Universal History)

By Rashid Ad-Din, Persian, Late 14th Century

Height: 13⅛ in. Width: 9¼ in.

The scene, portraying the so-called "Armenian Clergy" shows the elongated, almost ascetic type of male figure and linear style in which color plays a subordinate role, both borrowed from Chinese art. It was painted after the Mongol conquest, probably at the Mongol court at Tabriz where Rashid ad-Din was historian.

BATTLE OF RUSTAM AND ISFANDIAR

Persian, 14th Century,
Page From Shah-Nama

Height: 16⅛ in. Width: 11¾ in.

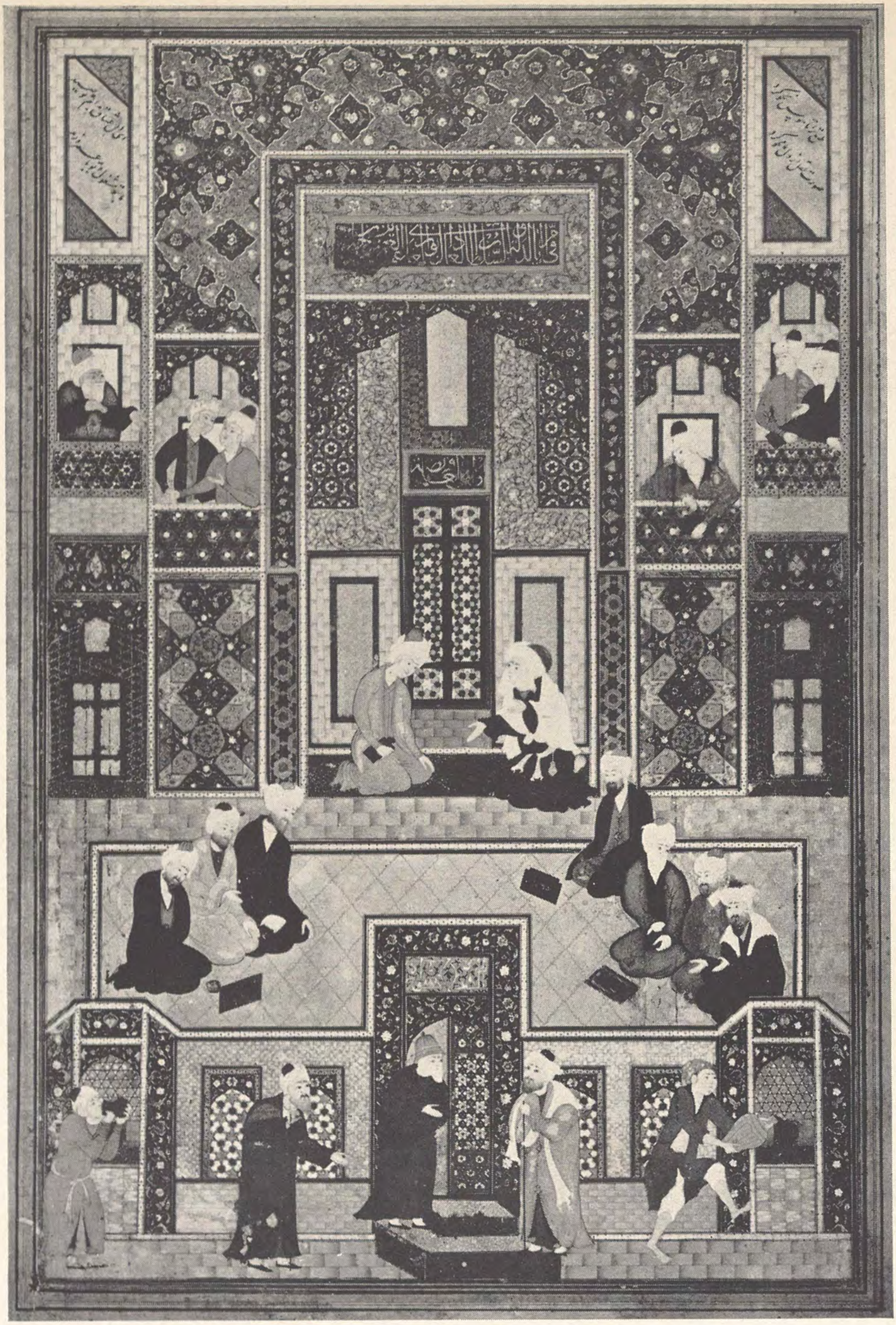
Above: This miniature from the famous Persian literary work, the Shah-Nama, or Book of Kings by Firdausi, was painted after the Mongol invasion and fall of Baghdad, and shows a mixture of Chinese and Iranian elements typical of the Mongol School of painting at Tabriz.

BIRDS AND BEASTS IN A FLOWERY LANDSCAPE, Persian, Brush Drawing,

Attributed to Ustad Muhammadi,
Tabriz School (?), 16th Century

Height 6½ in. Width 9½ in.

Bottom: This distinguished brush drawing shows the influence of Chinese silk painting, but is a combination of the elements of a Far Eastern landscape with the Persian (Iranian) conception of nature. Typical miniature of the later Safavid Dynasty.



BEGGAR DENIED ALMS AT THE GATE OF A MOSQUE, Persian, 1540-1549,
Page From Bustan by Sadi. Height: 18½ in. Width: 13 in.

The influence of the School of Bihzad, the most famous painter of this period, is evident in the colors, the figures with their Bukhara turbans and in the architectural composition. The miniature is signed by the artist, Abd Allah Musawwir of the School of Bukhara.

PORTRAIT OF YOUNG MAN WITH A FALCON, Persian, ca. 1520, Album Leaf. Height: 13 in. Width: 9 in.

Previous to the 16th century, miniatures were used as illustrations of the text, but the new "Album Leaf" style developed during the Safavid Dynasty. The artists painted many single figures, depicting the elegance and refinement of the court dandies, a popular subject with young Shah Tahmasp (1524-76).

LEAF FROM JAHANGIR ALBUM, MUGHAL, Early 17th Century

Height: 16⅝ in. Width: 10½ in.

Mughal miniatures represent a court art under the patronage of the Mughal rulers of India. The borders surrounding the calligraphy are framed in burnished and tooled gold, while the illuminated margins, containing hunting scenes in landscape, are executed in gold and light transparent colors. The leaf, which has a miniature depicting a hunting scene surrounded by illuminated margins on the obverse side, can be dated between 1599 and 1609.

POLONAISE, Rug, Persian,
1st Half of 17th Century.
Length: 13 Ft. 9 in.
Width 6 Ft.

The most luxurious of Persian rugs are the so-called "Polonaise," woven at the court of Shah Abbas I (1586-1629). These carpets are woven and knotted in silk of countless delicate colors with an overlay design in the background of gold and silver threads.

THE INDIAN SECTION

The collection of Indian sculpture in the Gallery has grown steadily since the opening. Because, perhaps, of the complex religious beliefs reflected in the bronzes and stone sculpture of India, they are an aspect of Eastern Art that still remains little known in the Occident. Few arts of the world, nevertheless, exhibit such clarity of concept together with such an intimate understanding of the qualities of form and movement appropriate to the sculptors' art. India is the home of religion and philosophic speculation. In no other country of the world have religious concepts found such complete representation in sculptured form. A group of small stone fragments from Mathura, the vigorous Horses of Surya, and other examples are, in their strong carving and sense of volume, characteristic of the forceful primitives from the 2nd century B.C. to the 2nd century A.D. A strange combination of Indian Buddhist and Graeco-Roman features came about during the 1st to 5th century in sculptures of the Kingdom of Gandhara where contacts established with the Mediterranean world by Alexander the Great still lingered. The most characteristic of these works are executed in blue-grey schist while the most sensitive are those produced in stucco at Hadda during the 5th century. The Gupta Period (320-600 A.D.) is the classic time of native Indian art, holding the perfect balance between the simple, powerful primitives and a more ornate style that was to follow. Several examples of Gupta sculpture in the collection show that all foreign influences had been absorbed and transformed into a purely native style. The spiritualized tranquility of Indian Buddhist art was replaced during the Medieval Period by a greater interest in rhythmic movement and qualities at once sensuous and spiritually ecstatic. The 14th to 17th centuries saw the production of the vital bronze deities of the Brahmanical-Hindu cults. To this group belong such bronzes as Siva and Parvati, the Dancing Krishna, Kali, Rama, the Sivaite Saint and numerous smaller bronzes. No other religion has succeeded in producing a symbol of controlled activity comparable to the Dancing Siva. A complete identity of spirit between deity and image maker resulted in the dramatic intensity present in all these bronzes. A part of the collection of Indian sculpture is displayed in a 17th century carved wood Hindu temple from South India.

Early Indian sculpture had a profound influence throughout Asia. In the first centuries of our era the Malay Peninsula adopted Hindu civilization and with it the Buddhist and Brahmanic religions. Sculpture of the classic Gupta Period became the inspiration for the earliest Siamese and Cambodian art. In Cambodia a civilization of extraordinary vitality flourished from the 6th through the 13th century. During this time the Khmers built in the tropic jungle countless temples and palaces of massive stone overlaid with tapestry-like bas-relief and embellished with hundreds of statues. The most famous of these are the great complex of Angkor-Thom, containing the towering state temple Bayon, and the Sivaite sanctuary Angkor-Vat. Cambodian sculpture quickly assimilated Indian prototypes and developed a style that is distinctive in the arts of Asia. The Gallery collection illustrates the evolution of this art from the 7th century Buddha, in almost pure Gupta style, through the early classic work of the 9th and 10th century to the full classic culmination in the sculpture of Angkor-Vat. In addition to the Indian and Indonesian sculpture the Gallery collection contains a group of Rajput and Mughal paintings. The Rajput paintings are of especial interest in that they represent a folk art descended from ancient Indian traditions and living into the present day. Scenes from Hindu legends and personifications of musical modes are portrayed in a restrained fashion with purely Indian settings and accessories.

HORSES OF THE SUN-GOD, SURYA, Indian, Mathura, 2nd to 3rd Century A.D.
Height: 33½ in.

These seven horses are the steeds that draw the chariot of Surya, the Sun God. The group was originally surmounted by a Buddhist cult image, probably the Buddha Sakya-muni, the whole composition intended to represent Buddha as the Sun. Unfortunately the crowning figure has been lost and the central horse badly damaged. Nevertheless, enough remains to give a vivid impression of the bold design and th simple, solid forms of early Indian sculpture.

HEAD OF BUDDHA

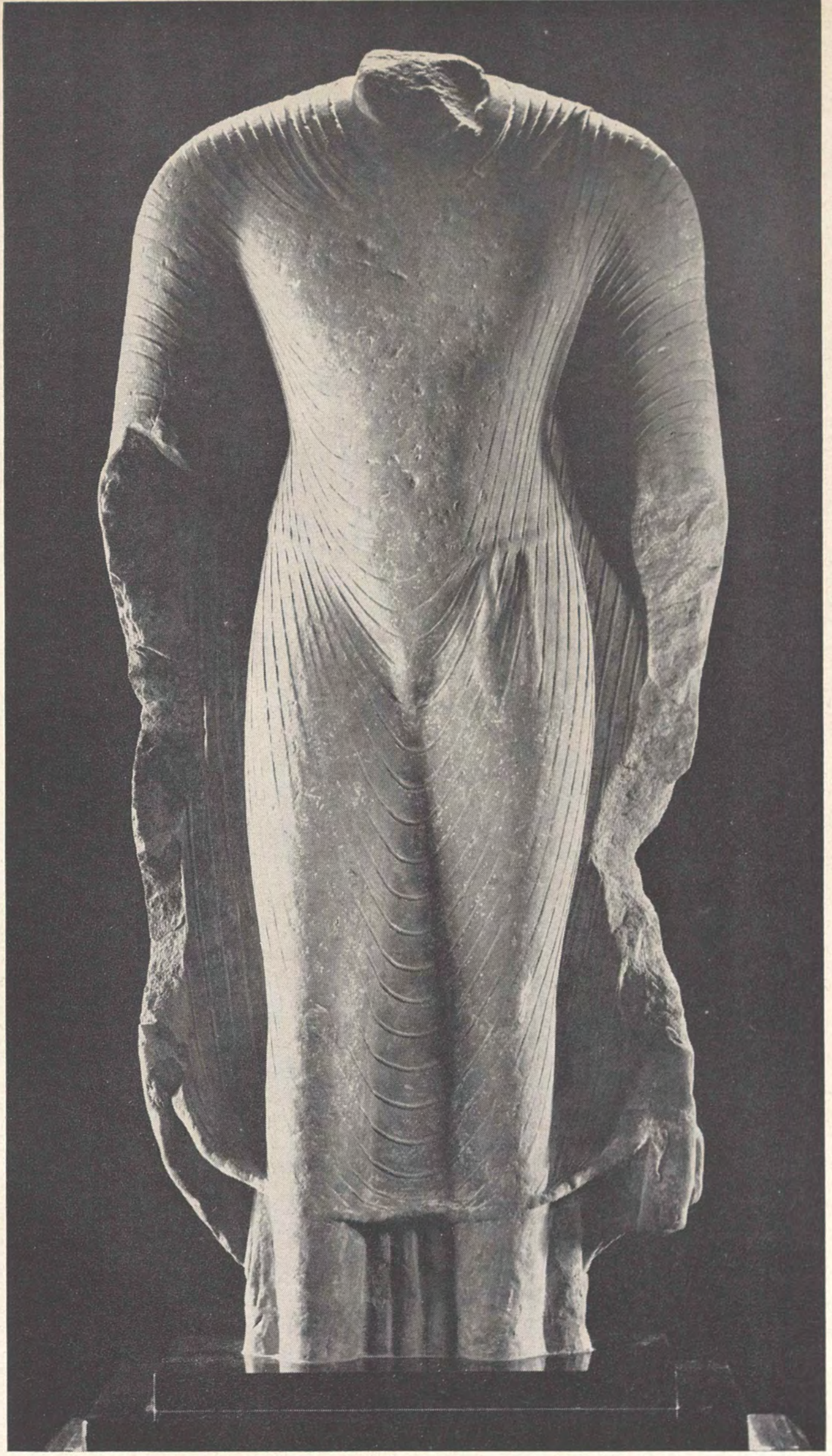
Graeco-Buddhist School of Gandhara
1st to 5th Century A.D.
Height: 19¼ in.

This head well illustrates the effect of Graeco-Roman traditions on the Buddhist art of Grandhara, modern Afghanistan. In the first centuries of the Christian era, the Buddha images frequently take on the appearance of a classic Apollo. Sculpture such as this presents a curious blending of late classic naturalism, as in the modeling of the mouth, and Asiatic formalism, as shown in the decisive sculpture of the eyes and brow.

HEAD OF A MALE DIETY

Graeco-Buddhist School of Hadda
5th Century A.D.
Height: 6⅝ in.

Graeco-Roman influence is present in the early Buddhist sculpture of Northwest India and the region that is now Afghanistan. Some of the most sensitive sculpture of this school is that executed at the ancient Buddhist monastaries at Hadda. The deep-set eyes and heavy brow of this head suggest that it is an Asiatic descendent of Greek sculpture of the school of Scopas.



TORSO OF A BUDDHA, Indian, Gupta Period 320-600
Height: 45¼ in.

The Gupta period was the classic age of Indian sculpture which exhibits, in these centuries, a balance between the powerful primitive figures and the more ornate manner of the Middle Ages. Gupta sculpture is full in form and highly accomplished in execution. The clinging drapery reveals the bulk of the body beneath. Here the folds of the garment are formalized into a rhythmic pattern of low ridges. The Gupta style, at once forceful and suave, is a purely native style and all foreign influences have been successfully absorbed.

YAKSHINI, Indian, 10th to 11th Century.
Height: 24½ in.

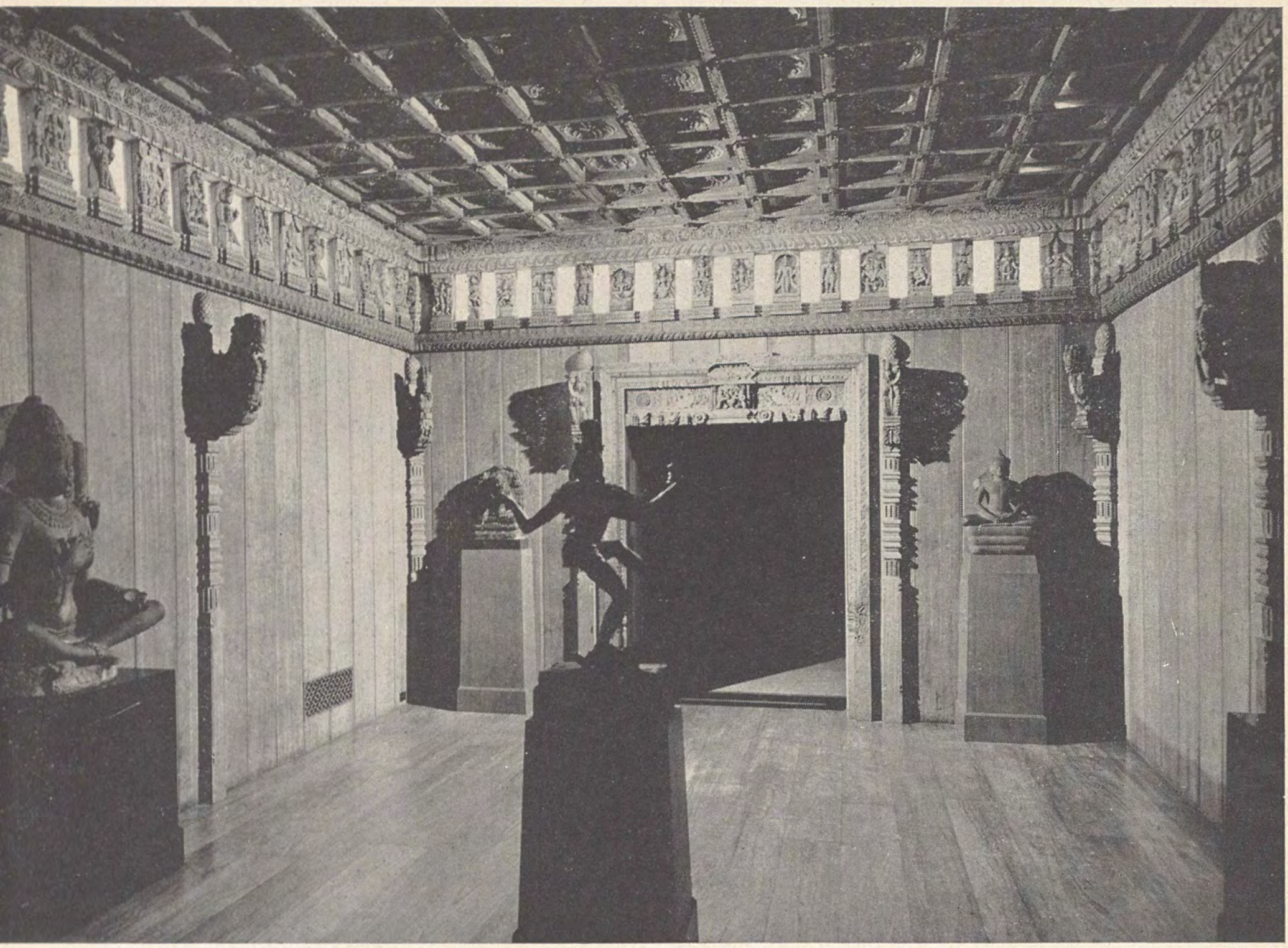
The Yakshini of ancient Indian lore was a benign nature spirit. In early Buddhist and later Hindu art she finds a place as a minor deity who helps to swell the concourse of the gods. At once voluptuous and aloof, her supple body reveals the full plasticity of the human form. High relief sculpture of this kind is used in quantity on the exteriors of the great medieval Hindu temples, creating a brilliant and ornate effect.

SAKYAMUNI BUDDHA
Bronze, ca. 400 A.D., Indian,
Gupta Period. Height: 14¾ in.

Early Indian sculpture in bronze is rare today and this figure is of special interest in that the original halo and base have been preserved. It was found in the ruins of Dhanesar Kher, Pailani Tahsil, Banda District, Northwest Province. An inscription on the base in ancient Nagari script states that it was the gift of a lady, Bedikaya, and dedicated ". . . for the attainment of supreme knowledge of her father and mother, and by all sentient beings."

SIVA AND PARVATI WITH ATTENDANTS, Indian, 10th Century, A.D.
Length: 33¾ in. Height: 18 in.

Siva, one of the principal Hindu Brahmanic gods, is shown embracing his consort, Parvati, both seated on the bull, Nandi. Dancers and musicians attend upon the dieties. This bas-relief comes from the well-known Siva temple at Harasnath in Rajputana, built by the architect Candasiva in 956 A.D. There is a delicacy of modeling and flexibility of the linear design in this sculpture that distinguishes early medieval sculpture from the more solid, classic manner of central India.



HINDU TEMPLE ROOM, Southern India, 17th Century.

Part of the collection of Indian sculpture is displayed in the 17th century Hindu temple from Southern India. The ceiling and walls are a variety of mahogany called vermillion. On the ceiling are carved four forms of the lotus, an Indian symbol of purity used in both Hindu and Buddhist religions. The metopes illustrate the many avatars, or manifestations of the various Hindu deities. The central bronze figure is that of the Dancing Siva.

KALI, Bronze, Indian, 14th Century. Height: 16¼ in.

The Brahmanic gods are represented to their worshippers in both benign and terrible forms. The benign aspect of Siva's consort is Parvati, the world mother. This same consort in her terrible aspect is Kali the Destroyer. Here Kali is represented as a cadaverous hag, yet still regal, holding the cymbals which she crashes during her macabre dance in the graveyards. The extraordinary angularity of this figure together with the intensity of facial expression combine to create an image of compelling austerity.

DANCING SIVA, Bronze, Indian, 14th Century.
Height: 33½ in.

Siva, along with Vishnu and Brahma, is one of the most important Hindu Brahmanic gods. In his role of Creator, Preserver, and Destroyer, he is often portrayed as the great Cosmic Dancer, or Nataraja. In his upper right hand he holds the drum of Creation, in the upper left the flame of Destruction, the lower right hand is in the gesture of "do not fear" or Preservation, while the lower left points to the raised foot signifying release. His right foot crushes the evil dwarf, Mala.

SUNDRAMURTI-SVAMI

Bronze, Indian, 13th to 14th Century

Height: 25½ in.

Among the many followers of Siva was the Saint Sundramurti-Svami who, at the god's command, rejected his bride-to-be on his wedding day and spent the rest of his life singing the praises of Siva. The easy stance is not the concept of an individual artist, but is the pose called *abhanga* and is traditional with the image-maker. The delicate modeling and fineness of casting in this figure are noteworthy.

TREE OF LIFE

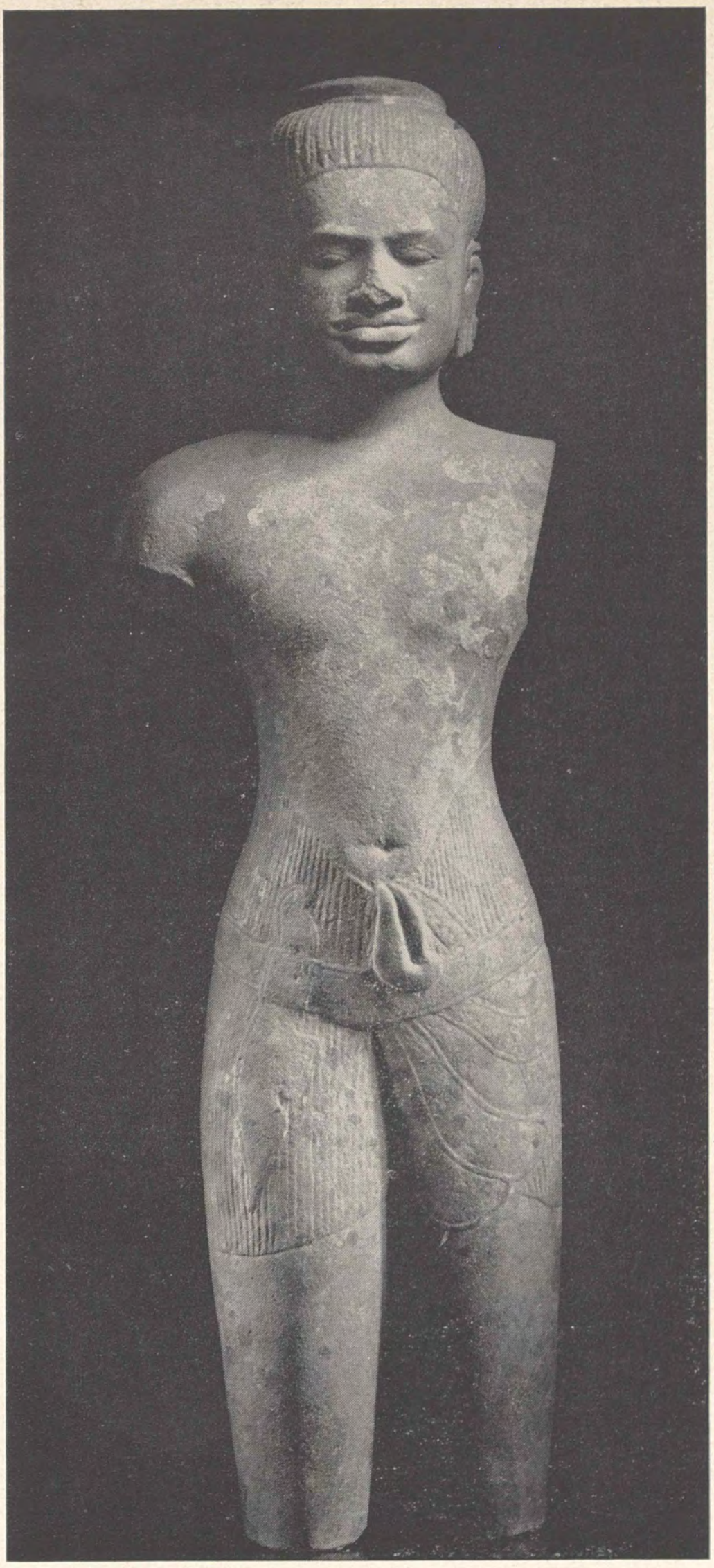
Bronze, Indian, 17th Century

Height: 24 in.

The Tree of Life, or Sun Tree, is a generative symbol representing the creative force of the universe. While no other bronze of similar nature is known to the museum, this tree is related in style to the Rajput paintings of northwest India, and is, therefore, tentatively assigned to a similar provenance and period.

BUDDHA IMAGE FROM CHIENG MAI,
Northern Siam, 7th Century A.D. (?). Height 51½ in.

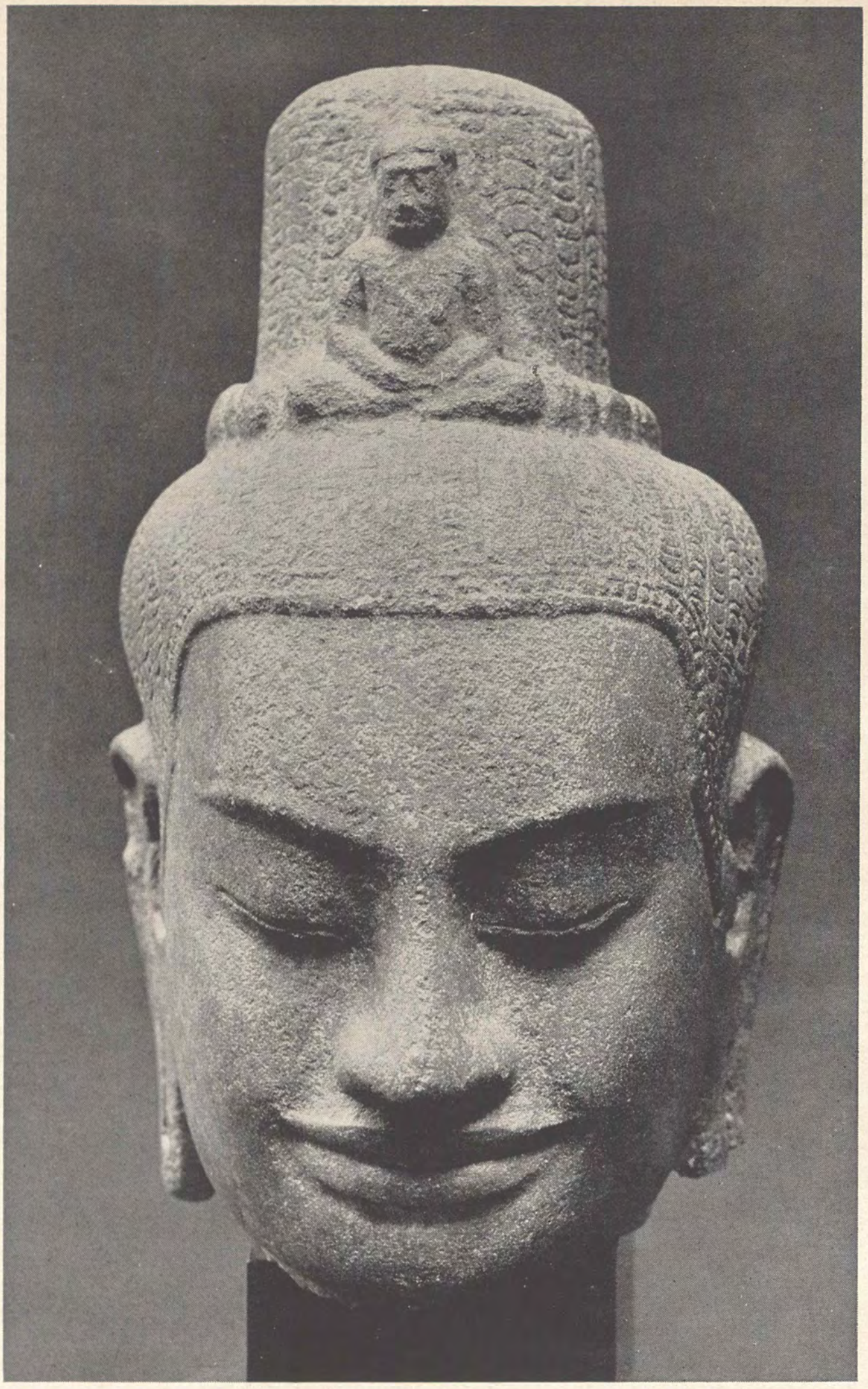
Indian Buddhist art of the Classic Gupta Period (320-600 A.D.) spread throughout Eastern Asia. In this figure the close fitting garments and brooding sensuous face are so close to the Indian style that it may possibly be the product of Indian sculptors working in Siam. A companion piece to this figure may be seen in the Seattle Art Museum.



UNIDENTIFIED DEITY

Cambodia (Khmer), 10th to 11th Century, Height: 28½ in.

Khmer sculpture originally based on Indian models soon developed its own distinctive style as in the simple forms of the body, lightly traced garments, level eyebrows and wide full mouth. The face shows a precision and clarity that are to be found in the earlier Khmer art.



HEAD OF AVALOKITESVARA, Cambodia (Khmer),
13th Century. Height: 16½ in.

Later sculpture from Angkor underwent a humanizing process which resulted in more tender and softly modeled forms overlaid with an aura of sweetness. The "Angkor smile" and dreamy eyes of the head show this new gentleness.

DEVAS WITH A NAGA, Cambodia (Khmer), 9th to 11th Century.

Length: 69 in. Height: 30 in.

A procession of deities is carrying the great many-headed serpent, the Naga Ananta, whose body was used, according to Indian legend, in the churning of the sea in order to gain the elixir of immortality. In the circle above is Vishnu appearing over the mountain Mandara. The rhythmic repetition of the Devas and the pattern of their legs are admirably calculated for architectural decoration.

APSARAS Cambodia (Khmer)

Angkor-Vat, 12th Century.
Height: 31 in.

Many of these lesser heavenly beings decorate the walls and doorways of the great Sivaitic temple of Angkor-Vat, which is the culmination of the classic Khmer style. These bas-reliefs are celebrated for their youthful charm and graceful gestures. The towering headdress and stiff brocade sarong are the traditional costume of Cambodian court dancers.

INDRA ON HIS THREE HEADED ELEPHANT, AIRAVATA

Cambodia (Khmer)
9th to 11th Century
Height: 22½ in.

Nothing could better illustrate the ornate splendor of Khmer sculpture than this fragment from a door lintel. The lush verdure of the jungle is suggested in the exuberant, twisting forms, while the deep, crisp carving is well calculated to create a vibrant pattern in the brilliant tropic sun light.

AMERICAN PAINTING

It is understandable that America did not develop a school of painting until the last third of the 18th century, and that when it did, it was based on English traditions and devoted itself chiefly to portraiture. Benjamin West may be called the father of American painting. Self-taught, as a youth he went to England where he achieved a mature style and became the friend and teacher of the American artists who followed him across the Atlantic. The most skilled of these was Gilbert Stuart who, when at his best, could equal Gainsborough in the suavity of his brush and the individuality of his portraits. Most critics prefer the simple, rather austere dignity of John Singleton Copley's American period to his more finished and imitative work after his English contacts. Although he too developed a more accomplished style, Ralph Earle retained much of his colonial directness and stiffness all through his career.

The second generation of painters continued to go to England for their training but returned to America to follow their profession and a native flavor becomes apparent. Morse, Fulton and Sully are the best of this group while the Peale family remained the most individual.

By the middle of the 19th century, two movements developed in American painting which were destined to carry through to the present day: the Hudson River School of landscape which devoted itself to the newly-discovered beauties of nature of the westward moving frontier, and the painters of the more anecdotal side of the native scene. Doughty, Durand, Martin and Inness are remembered for their fine and literal transcriptions of America and Mount, Bingham, Duveneck and Eakins for an interest in every day realism and subject matter.

American painters were little influenced by the many movements noted in France during the 19th century, although some did make excursions into Impressionism. American painting today is as complex and as varied as the many nationalities that have contributed to the vitality and inventiveness of our civilization. By the terms of Mr. Nelson's will, the Gallery itself cannot collect in the field of 20th century painting, but through the generosity of the Friends of Art and other patrons it has built up an enviable and comprehensive survey of our present day art in paintings, watercolors and drawings. A small group shown here illustrates the high caliber of this collection.

PORTRAIT OF GENERAL GABRIEL CHRISTIE

Ralph Earle (1751-1801)
American
Size: 81½x52½ in.

Leaving behind him a series of portraits of stiff ladies and doll-like children, Earle traveled to England in 1786. Here he came strongly under the influence of Gainsborough but still retained some of his native directness. The subject, General Christie, later became the Commander-in-Chief of the armed forces of Canada.

THE RIGHT HONORABLE JOHN FOSTER

Gilbert Stuart (1755-1828)
American
Size: 83½x59⅞ in.

Usually interested in the deliniation of facial characteristics, a full length portrait by Stuart is rare. It was painted in Dublin in 1791 while the artist was passing several years in Ireland. Foster was the last speaker of the Irish House of Commons and is shown in his state robes. On the table beside him lies the great mace, the symbol of his office.

MR. AND MRS. JOHN CUSTANCE, Benjamin West (1738-1820)

American. Size: 69x83 in.

Although he was trained in the tradition of English painting, West was much enamored of the Bolognese and Baroque painters of Italy. He has painted this double portrait in the grand manner, with voluminous, floating draperies and rather incongruous cupids.

PORTRAIT OF A LADY, John Singleton Copley (1738-1815), American.

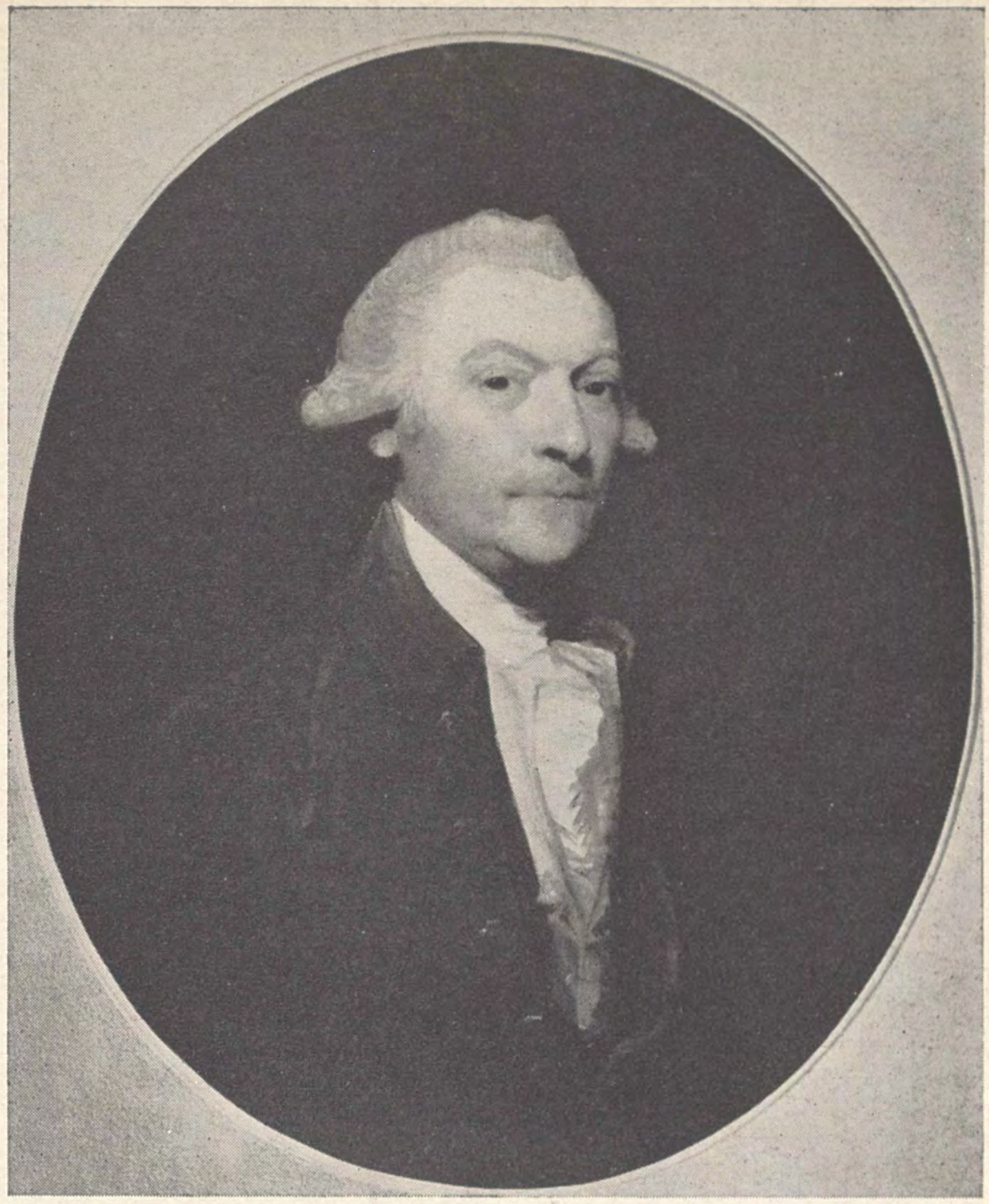
Size: 41 x 32¾ in.

Painted in the middle 1760's, almost ten years before he went to England, this direct and simply stated portrait of an unknown lady shows the enormous talents of the young Copley. Here is a definite personality; the drawing is convincing and the passages of draperies and lace are carried out with a successful bravura.

SIR EDWARD PARKER

Gilbert Stuart (1755-1828)
American
Size: 30¼x25 in.

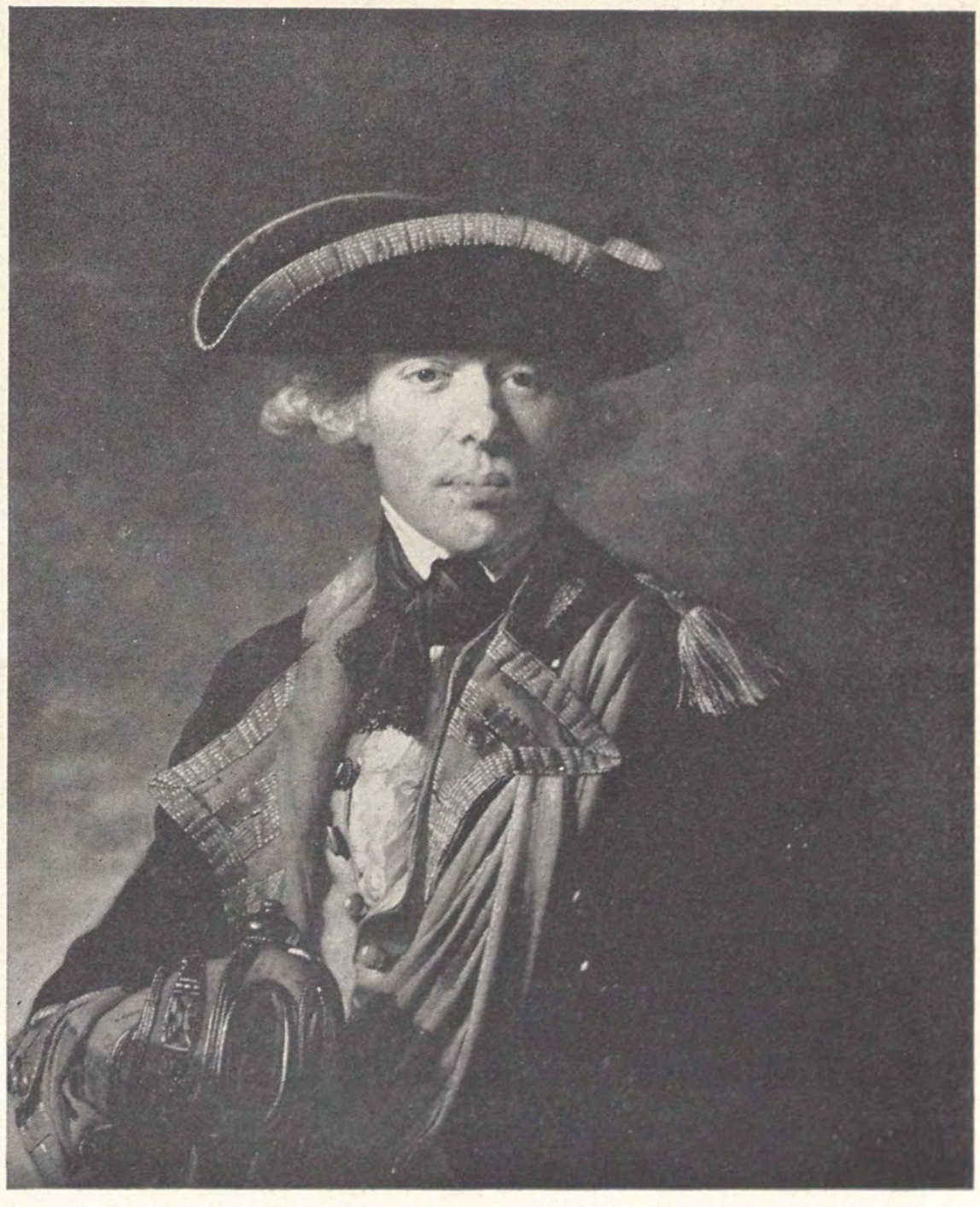
There is a strong influence of Gainsborough in this thinly and swiftly painted portrait of 1780 and one senses it is an excellent likeness of the sitter. Sir Edward was educated at Cambridge and later became the Lord of the Manor of Ingleton.

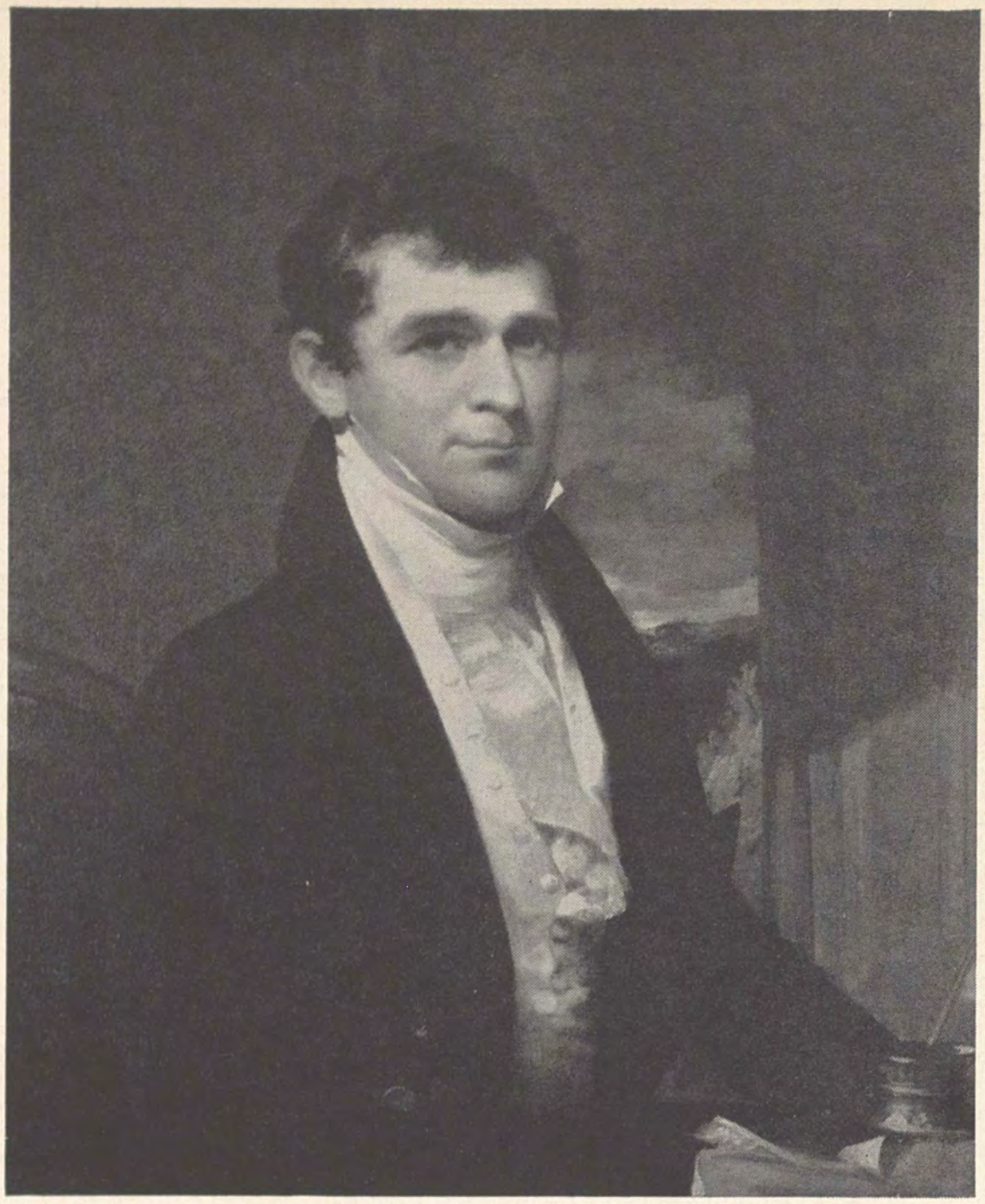


SIR GEORGE COOKE, BART.

John Singleton Copley
(1738-1815), American
Size: 30⅜ x 25¼ in.

Although there is more ease of execution in this painting of almost twenty years after his arrival in England, one misses the strong individuality and the directness of Copley's American period. Sir George was in the Royal Regiment of the Horse Guards and Copley painted him in his uniform of a captain.





SELF PORTRAIT

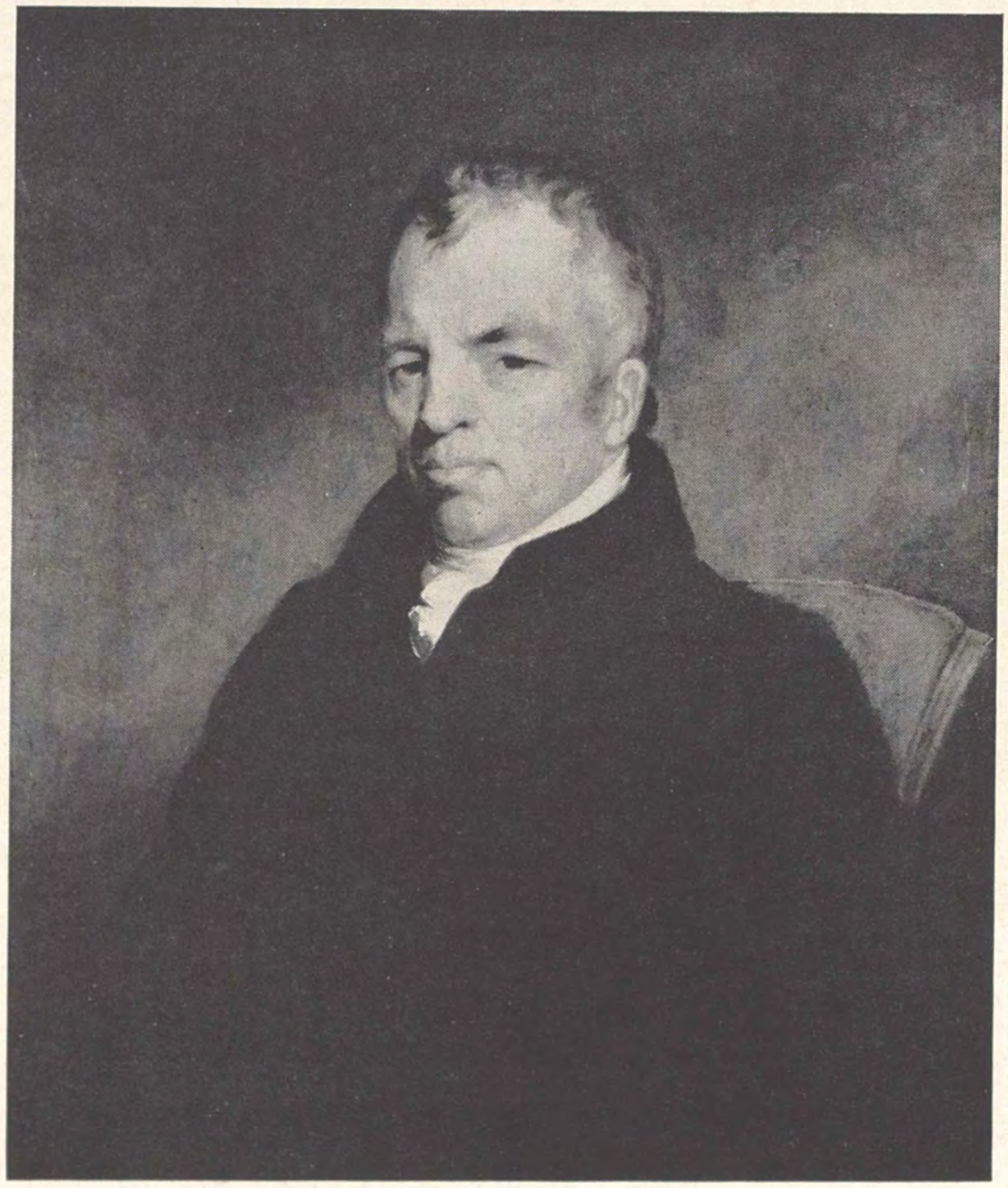
Robert Fulton
(1765-1815), American
Size: 29¾ x 24½ in.

While studying painting with West in London, Fulton seems to have divided his time between his artistic career and inventions, as in the 1790's we know he was already interested in steam navigation and devised a submarine that he submitted to Napoleon. After his return to America and his preoccupation with the "Claremont," he abandoned his considerable talent as a painter.

CHANCELLOR JAMES KENT

Samuel Finley Breese
Morse (1791-1872)
American
Size: 29 x 24½ in.

Chancellor Kent taught Law at Columbia University, New York City and wrote the important four volumed work, *Commentaries on American Law* which is still used as a text book. This arresting and accomplished portrait was painted about ten years before Morse became interested in electricity and his "Morse Alphabet," an interest which later led him to abandon completely his career as an artist.



AFTER THE BATH

Raphael Peale (1774-1825)
American. Size: 29 x 24 in.

One of the most famous paintings in the collection, it has been featured in many exhibitions in this country and abroad and has been illustrated over and over again. Executed in 1823 and one of the first still lifes in American painting, critics find it especially modern in spirit and mood, and unique for its date in the abstract quality of its design.

FISHING ON THE MISSISSIPPI

George Caleb Bingham
(1811-1879) American
Size: 28¾ x 36 in.

Although he painted countless portraits of varying merit, Bingham is best known for his genre and political scenes of frontier life and especially for his anecdotal comments on life in Missouri in the third quarter of the 19th century. To a definite ability as a painter, he added a note of humor and a keen understanding of human nature.

HANNAH

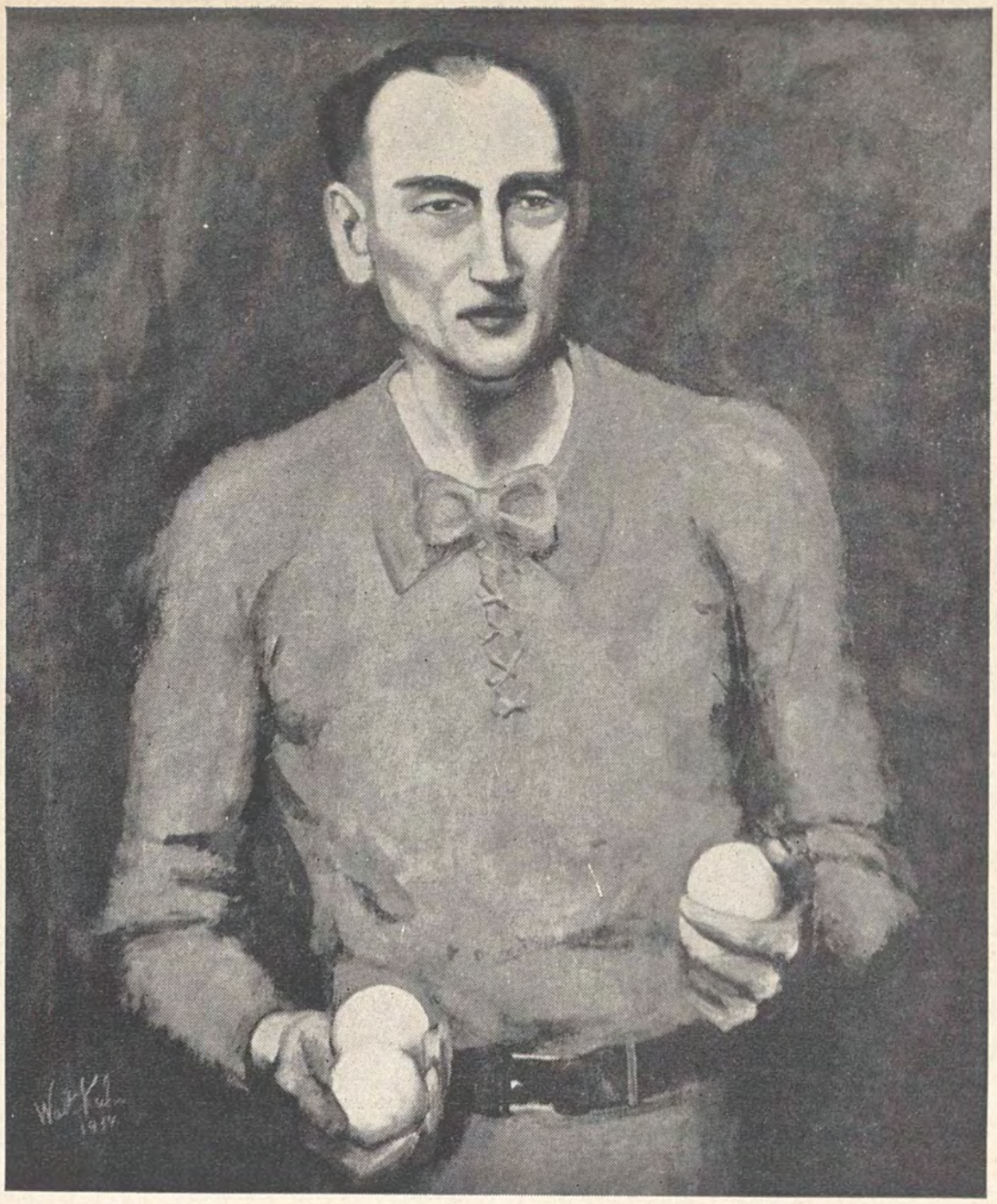
George Fuller
(1822-1889) American
Size: 50 x 40 in.

Hannah was a young girl who lived near the artist's home in Deerfield, Mass. Fuller once wrote that he had painted her "just as she was" and that he always felt it was one of his best paintings.

THE OLD FARM, MONTCLAIR

George Innes (1825-1894), American. Size: 30x50 in.

In his later work, Inness rarely painted nature in the full light of day. He preferred the rich golden colors of sunset or, as here, the pale glow of early morning when houses, trees and figures barely emerge from the silvery mists of dawn.



JUGGLER

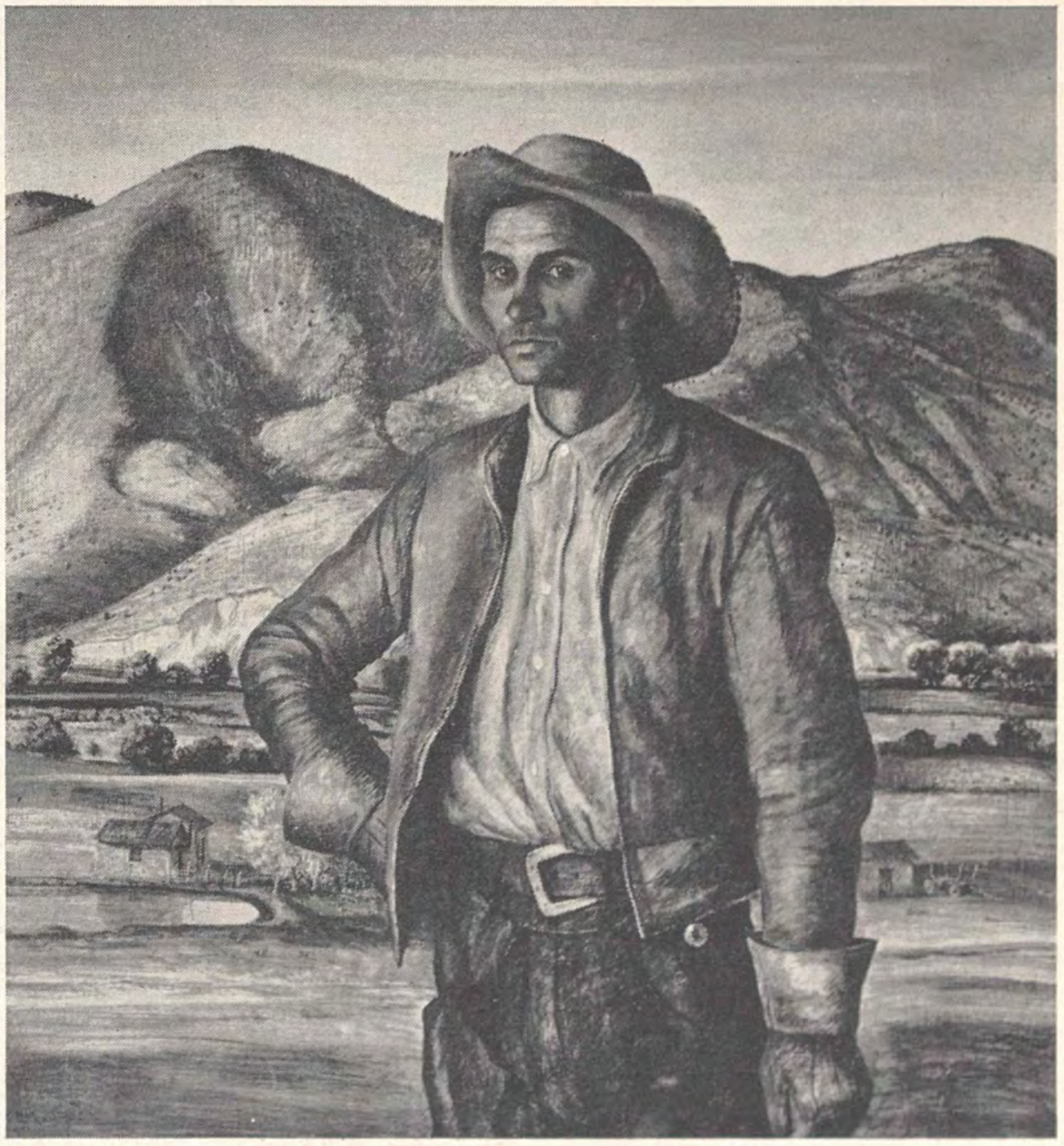
Walt Kuhn (Contemporary)
American. Size: 30 x 25 in.

Gift of the Friends of Art.

PORTRAIT OF
JOSÉ HERRERA

Peter Hurd (Contemporary) American
Size: 48 x 46½ in.

Gift of Mr. and Mrs.
Robert B. Fizzell



PORTRAIT HEAD

Alexander Brook
(Contemporary)
American

Size: 20 x 16 in.

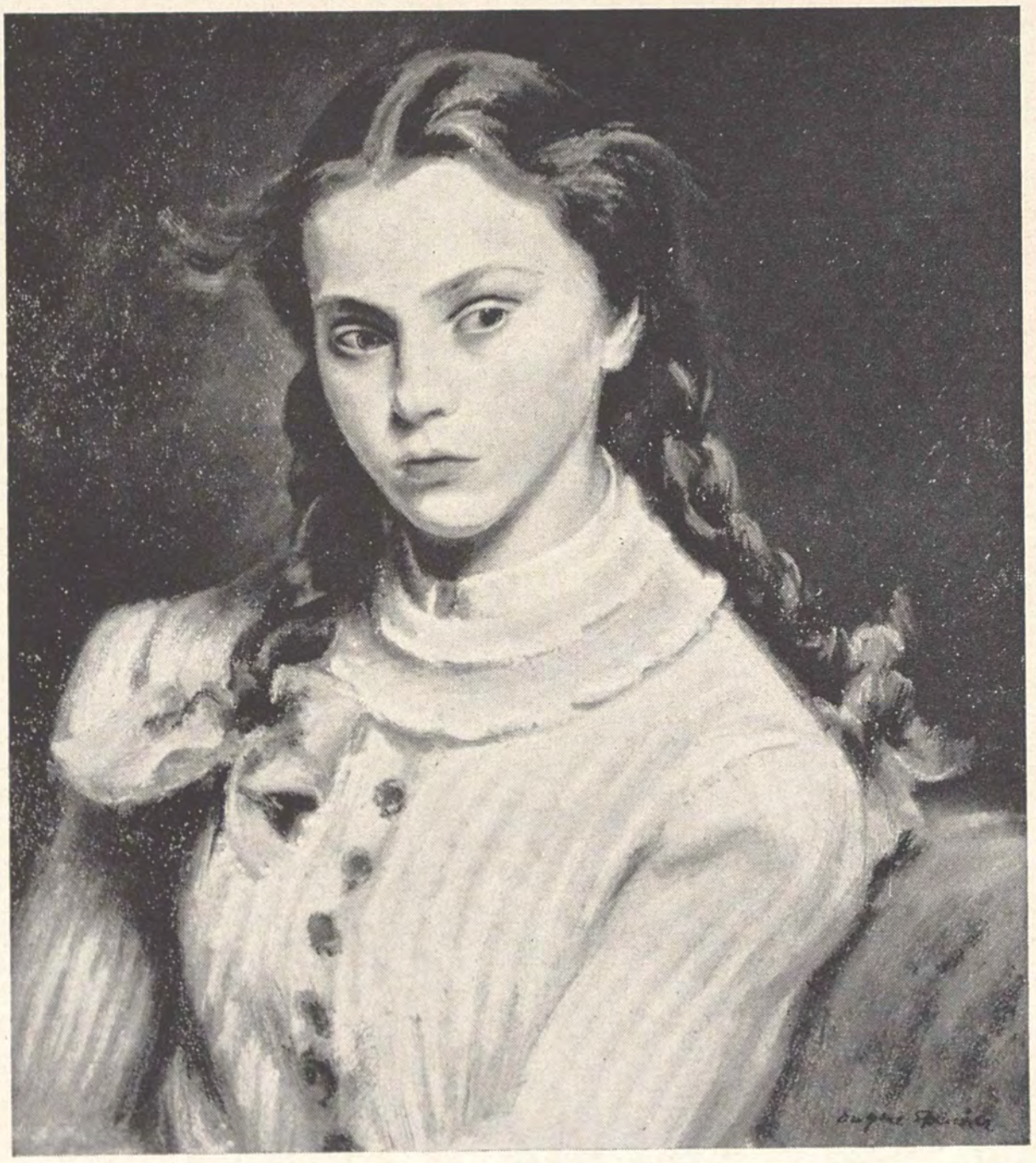
Gift of the Friends of Art.

PIGTAILS

Eugene Speicher
(Contemporary)
American

Size: 20½ x 19¼ in.

Gift of the Friends of Art.



BLUE BULL, Darrel Austin (Contemporary)
American. Size: 30 x 36 in.

Gift of Mr. and Mrs. Milton McGreevy.

LATEST NEWS, Max Weber (Contemporary), American. Size: 23 x 28 in.

Gift of Mr. and Mrs. Joseph S. Atha.

ALONE,

Yasuo Kuniyoshi (Contemporary),
American. Size: 56 x 40 in.

Gift of the Friends of Art.

THE AMERICAN WING

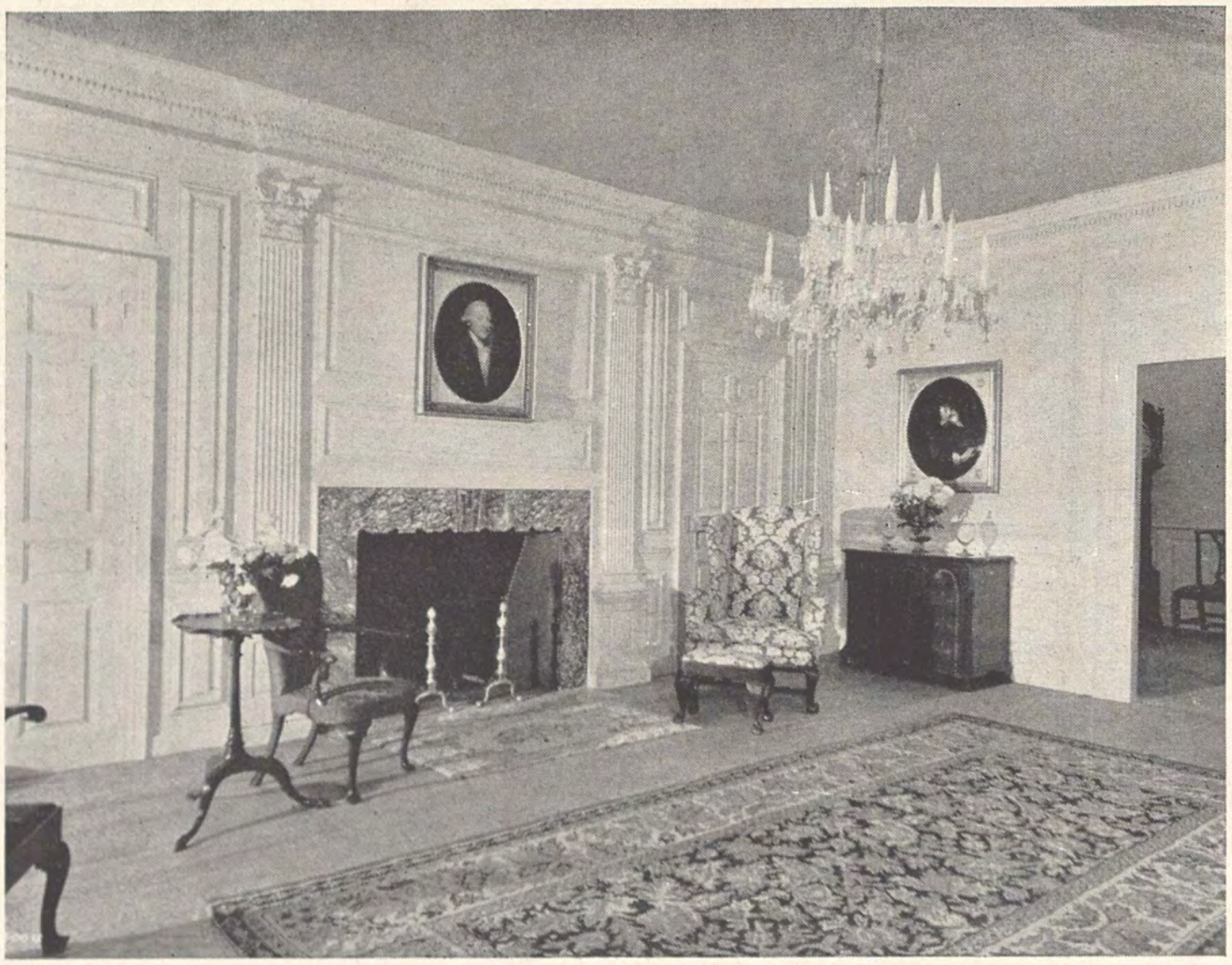
The art of a country may be reflected as surely by its manner of living as by its schools of painting. In the evolution of a native art, the decoration of utilitarian objects is the first manifestation. In studying these American Rooms, however, we are not studying the early art of a primitive people native to the land, but that of an immigrant people with a background of centuries of art and literature. It must be kept in mind that the early settlers and their followers brought with them to this country the memory of English, Dutch, French, and Spanish homes of varying degrees of wealth and culture. Traces of the styles of all these countries may be found in the furnishings of the various rooms, but adapted to an American background. These five rooms illustrate not only the development of American architecture, but the changing background of American life from the early Colonial period of settlement, through the full Colonial Georgian with its strong English flavor, to the Federal Period of the new Republic when friendship with France brought an increased influence of the Empire.

KEEPING ROOM, Late 17th Century, from a house in Deerfield, New Hampshire

The earliest room is the New England kitchen or keeping room from Deerfield, New Hampshire, dating from the end of the 17th century. The feather-edge panelling, the great fireplace, the heavy summer beam, girders, and gunstock studding are all typical of this period. The wide pine floor and ceiling boards are original and the leaded window is a copy from the Browne house of Watertown, Massachusetts. The fine court-cupboard of Jacobean influence, the oval gate-leg table, the comb-back Windsor chair, and the maple Queen Anne chairs are outstanding items of furniture.

The drawing room comes from "The Lindens" at Danvers, Massachusetts, built in 1754 as a summer home for the Hooper family of Marblehead and during the Revolution, the headquarters of the British General Gage after the fall of Boston. With its beautiful proportions and fine detail of moulding and carving, it is representative of the best American Georgian architecture. The furniture is for the most part in the Chippendale style and of especial interest are the delicately carved Philadelphia highboy, the rare marble topped console table, the matching wing and side chairs from Salem, the unusual serpentine front card table and the Marlborough type side chair, all dating from the 18th century. The draperies are of French lampas of the period, while the rug is a Spanish product made for the English and Colonial markets.

DRAWING ROOM from "The Lindens," 1754, Danvers, Massachusetts



ENTRANCE HALL from the Brockenbrough House, 1743, Port Royal, Virginia

DRAWING ROOM from "The Lindens" (South Wall)

The entrance hall comes from a house in Port Royal, Virginia, built for the Brockenbrough family in 1743. The beautifully proportioned broken pediments over the doors, the fine details of the mouldings and cornice, and the sweeping arch are typical of tidewater Virginia architecture of the period. The block-front chest-on-chest once belonged to the John Quincy Adams family; the fine grandfather clock bears the label of Simon Willard; and the Chippendale chair has its original needlepoint seat. In the Sheraton secretary-bookcase is a selection of early American glass.

The dining room is of an architecture closely associated with Samuel McIntyre and comes from one of the fine late 18th century houses of Salem, Massachusetts, which were razed a few years ago to make way for a new postoffice. The moulded ornamentation of mantel and overdoors is of the classical inspiration introduced by the Adam Brothers, of which McIntyre was the chief exponent in this country. The wallpaper is French, a design entitled "The Voyages of Antenor," from the hand of the famous Joseph Dufour. It is hand printed from some 2100 blocks and dates about 1827. The sideboard with its beautifully matched veneer is of the Sheraton style, as is the side table, the latter also a McIntyre piece. The beautifully proportioned Heppelwhite type chairs were made in New York state, possibly in the early Albany workshop of Duncan Phyfe. Both the Aubusson rug and the satin-moire curtains are French.

DINING ROOM, 1795-1800, from a house in Salem, Massachusetts

BEDROOM from the Parks House, ca. 1830, Colleton County, South Carolina

The bedroom comes from a house near Jacksonboro, South Carolina, built for the granddaughter of Isaac Hayne, the Revolutionary War hero. Although of a later date, the style is typical of the simple restrained Georgian architecture of the 1770's. Such survivals of earlier styles were not uncommon in the rural communities of the South where fashions changed more slowly and slave labor was employed. Panelled of cypress, the delicate reeded door and window casings are the only indication of later influence. The four-poster McIntyre bed, the McIntyre worktable and the serpentine front chest are outstanding among the pieces of furniture. The window curtains are of hand-embroidered India mull, the bedspread and tester are French Toile de Jouy of Napoleonic design, all from the early 19th century.

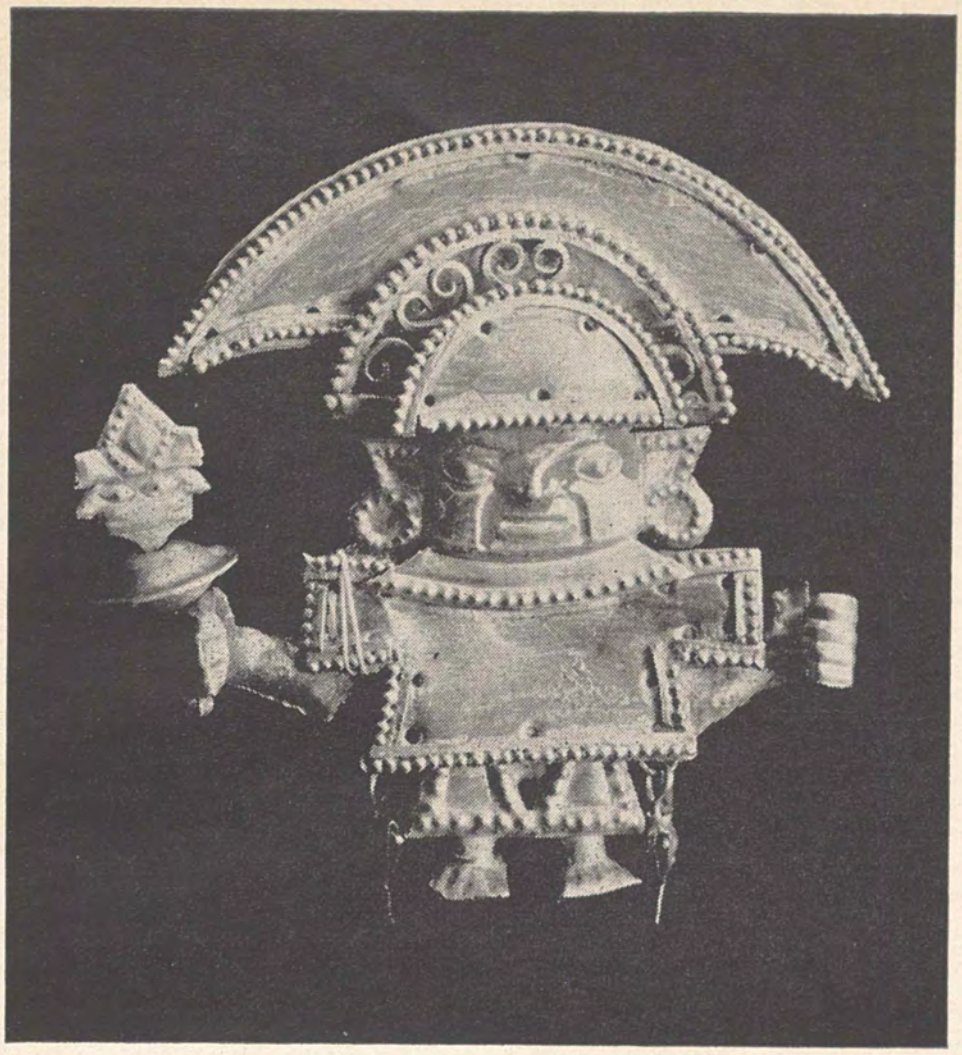
DEPARTMENT OF THE AMERICAN INDIAN

American Indian art is displayed on the ground floor of the Museum in an atmospheric gallery of adobe-like walls and beamed ceiling. At either end of this room are dioramas representing the settings and methods followed by a Navaho blanket weaver and a Pueblo pottery maker. These figures were modeled by John G. Prasuhn and the backgrounds painted by Walter A. Bailey.

Particularly outstanding in the collection are the blankets, pottery and jewelry made by tribes in the southwestern part of this country. Baskets from the northwest, California and the south, beaded leather work of the Woodland tribes, masks and ritual ornaments, pre-historic pottery of the cave-dwellers, mound pottery from Missouri, ivory and wood carvings from Alaska and the South Sea Isles are well represented.

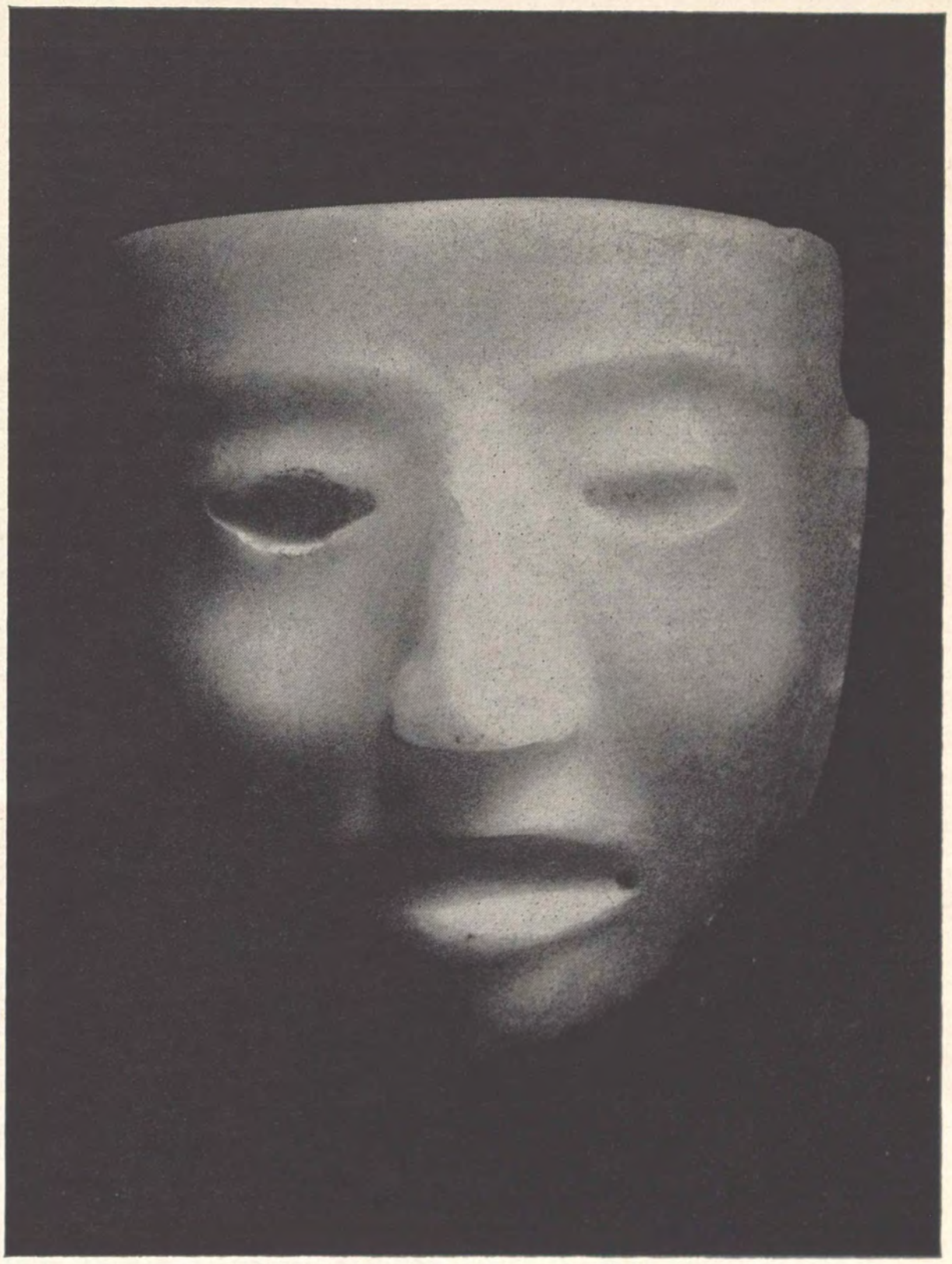
The civilization of the pre-Columbian period in Central America is shown in a large group of pottery and moulded human figures and heads. The skill of the Inca craftsmen is seen in tapestry woven fabrics and metal-work consisting of gold and silver cups, jewelry and masks.

AMERICAN INDIAN ROOM



GOLD ORNAMENT

Pre-Columbian
Height: $2\frac{1}{16}$ in.



ALABASTER MASK

Mexican. Size: 6 x 5½ in.

THE WILLIAM ROCKHILL NELSON TRUST

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GENERAL INFORMATION

The architectural beauty of the building and its landscape setting, the wide variety and excellence of the growing collections and the special attention given to lighting and installation have brought to the Gallery an international reputation which has attracted scholars and visitors from all over the civilized world.

Three large loan galleries on the first floor house temporary exhibitions that change monthly. These cover all phases of American art and have included world famous collections from Europe, the Latin American Countries and the Orient.

A series of Wednesday evening lectures is held in Atkins Auditorium during the winter months. There is no admission charge for these lectures which are given by members of the Gallery staff and illustrated by colored slides and objects from the collection. Information on subjects and dates may be obtained at the Gallery.

Special series of lectures or gallery talks for clubs and other interested groups may be arranged. These facilities are also available for out-of-town organizations.

The services of a guide may be secured for a fee of two dollars for an hour's tour. Whenever possible, arrangements for a guide should be made in advance.

Provision has been made for visitors needing the convenience of wheel chairs. No charge is made unless an attendant is needed.

GIFTS TO THE COLLECTION

It is especially pointed out that gifts or contributions to the Gallery are deductible in computing income tax. The greater part of all museum

collections has been built up by individual gifts or bequests. Already hundreds of gifts from all over the United States have widened the scope of the Nelson Collection. The Trustees and Director will be pleased to discuss the acceptability of gifts or bequests with those desiring to contribute to the Collection. Gifts of, or contributions for, contemporary art are especially solicited and would constitute a most noteworthy memorial as the Nelson Funds can be used for purchase of works of art only when the artist has been dead at least thirty years. The Gallery will be glad to give information about the Society of Friends of Art which has been formed by interested patrons for the purpose of purchasing and presenting to the Collection, works by contemporary artists.

PATRONS

The financial cooperation of everyone for such activities as loan exhibitions, courses of lectures, the Library, musical programs, classes for children in art appreciation or the history of art or the peoples of the world as exemplified in the Gallery collections is an urgent need and the Director will be pleased to furnish detailed information. Such contributions are also deductible in computing income tax.

PUBLICATIONS

Catalogues, handbooks, photographs, postcards, color prints, etc., are for sale at the Information Desk to the left of the North Entrance.

THE LIBRARY

The Library is open to the public at certain given hours and arrangement may also be made for use at other times for study purposes. It is regretted that no books may be taken from the Library.

DEPARTMENT OF EDUCATION

There are four phases of the gallery educational program:

1a. *Public School Tours*

As a part of the course of study of the public schools of Kansas City, Missouri; Kansas City, Kansas and Independence, Missouri, some 30,000 children attend tours which are scheduled through their Boards of Education. The tours are based on the interests shown on reaction surveys and the testing of children attending a specific tour. All tours are planned around results of the findings of past years. Whenever possible, the tours begin with films that give additional background material. Seventy volunteers, primarily from local Junior League groups, serve as guides. The Gallery is the first museum to form this association with the League and for fourteen years their enthusiasm and wonderful cooperation have made possible the major part of the educational program.

The main tours are:

Third Grade: American Indian. The Gallery is especially equipped here to assist in the field of history and social studies.

Fourth Grade: China. To interpret the spirit and illustrate the life of China through the arts.

Fifth Grade: Painting. To give the child a richer background, to help him to observe, to develop his memory and imagination and to give him confidence to express his own ideas and thoughts.

Sixth Grade: Sculpture. Planned in conjunction with their social studies

and to help give the child confidence to express his own ideas in clay or carving.

Seventh Grade: Early American History and American Wing. Supplementing their course in American History, the emphasis is on the society and conditions of this period.

Eighth Grade: One World. To give a background of appreciation of the various cultures of the world that have influenced our own complex and fascinating civilization.

1b. *Requested Special Tours*

Each year some 10,000 children and adults from denominational and private schools, from grade, high schools and universities within a radius of two hundred miles request tours covering subjects of special interest to them.

2. *Classes*

Saturday morning classes are offered for the grade school child in the fall, spring and summer. The aim here is not to develop artists but to use the unique facilities of the Gallery to give the child a richer background. An opportunity to work in clay, paint, chalk, crayon, etc., is given and copying and all forms of imitation are not encouraged. These classes promote a natural development in creative ability, plus a greater appreciation of the Gallery collections. A nominal charge is made for these classes.

The use of Marionettes has been particularly successful as a method of museum appreciation since the plays are based on some object or artist represented in the collections and a study is made of the costumes, stage sets and especially the background of the period in which the original object was produced.

For the pre-school child, a class once a week provides the very young with an introduction to paint, chalk or clay.

High school students who are interested in social studies, history, public speaking and art make up a group of Junior Docents who are available as guides for visitors on Saturday and Sundays after a concentrated course of training by the Staff.

3. *Saturday Afternoon Programs*

Given each Saturday in Atkins Auditorium, these programs are all based on those sections of the Gallery collections that are of special interest to young people. The Circus, Animals, Nature, are some of the subjects and a special series of How A Child Lived in Egypt, Rome, Greece, the Middle Ages, etc., has been developed with the use of colored slides and films.

4. *Educational Exhibitions in the Little Museum*

For the most part, these augment the school tours, giving additional background, the technical steps in painting or sculpture, the way many artists might approach the same subject, etc. The child is thus given at his own rate of absorbtion, the necessary information for the complete understanding and enjoyment of the tours which he could not secure without prolonged study.

Designed and Printed by Chas. E. Brown Printing Co.
Engravings by Burger-Baird Engraving Co.
Photographs by Hahn-Millard; Ceramics Room by Paul E. Robinson